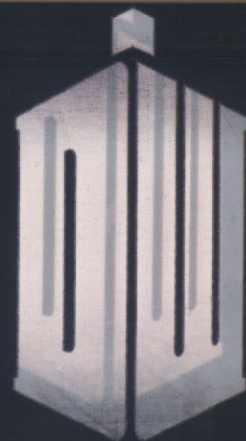


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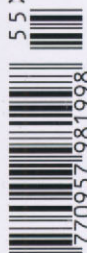
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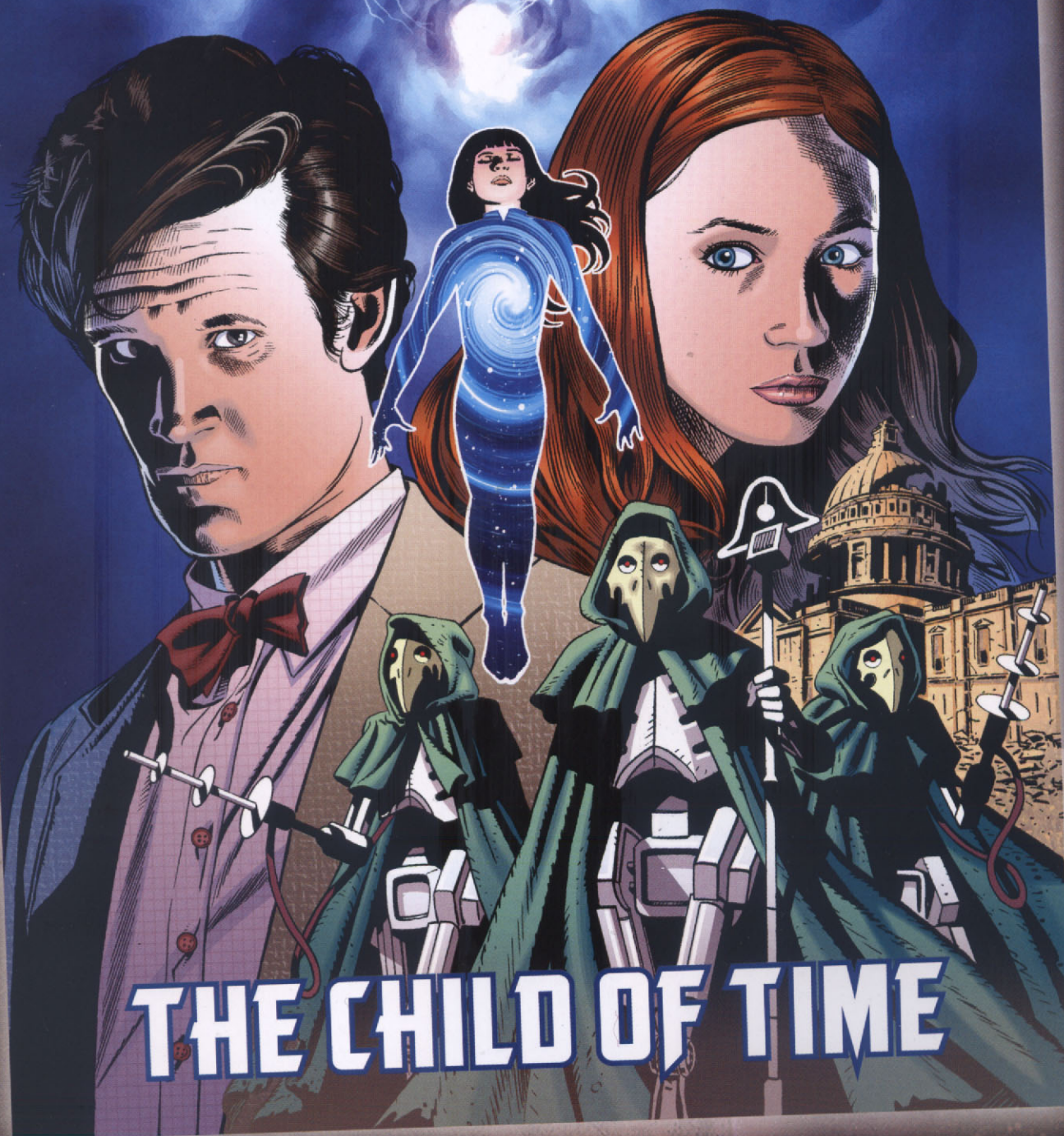
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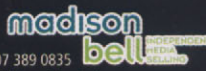
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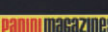
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"The Doctor is very difficult to deal with. He's a very, very mercurial man..."





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LETTER FROM THE EDITOR

Christmas is here again! So we've broken out the mulled wine, we're playing *I'm Gonna Spend My Christmas With a Dalek* on a constant loop (look it up on YouTube), and decked the corners of our pages with boughs of holly.

Meanwhile, we've been working hard, trying to produce the most Christmassy Christmas DWM ever. Snowmen, nativity plays, pantomimes, giant stomping Christmas Cybermen... oh yes, we've got it all. But the main Christmas treat that we know you're all looking forward to is, of course, the traditional *Doctor Who* Christmas Special. A few days ago, on Monday 19 November, myself, Peter and Richard ventured out of Tunbridge Wells to make the journey up to BBC Television Centre for an exclusive early showing of *The Snowmen* – and it's magnificent. Okay, so it wasn't quite finished – there was still one scene to be shot, and there was a suspicious amount of green screen on display – but the three of us all came away even more excited about seeing it again properly on Christmas Day itself. "Don't tell anyone you've seen it!" said the *Doctor Who* brand police, as we left the screening room. Oh, I'm sorry Matt and Edward, but it's just so good, I have to tell everyone!

One of the particularly thrilling things about the Special is that there's a brand new look for the TARDIS. We'll be taking a proper nose around it next issue, but the nice people at BBC Picture Publicity have given us a cryptic teaser image, which you can see on page 99. Don't peek if you're spoilerphobe!

Now, a bit of news. From next issue, the first one of 2013, there's a new look and a new format coming to DWM itself – and with it, regrettably, comes a price rise. We've managed to keep the regular price of the mag to £4.50 for two years, but from DWM 456, we'll be £4.75 per issue. (Mind you, that works out as 5.6p per page, which is still far cheaper than the 6.5p per page it would have cost you over a decade ago. We do try to give you the best value for your money!)

As an added sweetener, on page 13 we're offering you the chance to subscribe now for ridiculously low prices – and with the price rise imminent, you'll be saving *even more* than the 35% advertised. In fact, if you take up our offer, each issue will work out as a mere £2.92 – a saving of £1.83 per issue – which has surely got to be worth it. But to take advantage, you have to make sure that you subscribe before the next issue is released, so hurry!

And finally, I'd like to wish a Merry Christmas and a Happy New Year to all DWM readers; 2013 promises to be the best year ever for *Doctor Who* fans – for reasons that I'm not even allowed to hint at – and I can't wait. See you next time!

Tom

PRODUCTION NOTES...

This issue, Steven gives **DWM** readers a special Christmas present - a rundown of the next series...

What do you mean, November?! How the hell did we get here - did we skip a few months? Actually, by the time you read this, it'll be December, *that's* how fast it's going.

Days flashing past like the fields outside my train window. The train window that I'm not sitting next to, because all the trains have been cancelled, and I'm standing outside the *Doctor Who* studios in Cardiff, wondering how the hell I get to London to pick up my kids.

It's not all glamour, you know. But behind me, in those huge magical rooms we call studios, there's all the glamour you could need. Today, we're triple banking. Yes, *triple!!* Three - no, four, kind of - episodes in production at once. In Studio 3, Matt Smith is battling the Cybermen, and last I saw, he wasn't winning. In Studio 1, some old friends of the Doctor are confronting an old enemy and some brand new monsters, and the terrible events of the finale are slowly taking shape. In a minute, Jenna will have to leave them, and dash to the TARDIS set to shoot a minisode (I use that word, I have no shame) while the others strike out on location to pick up a missing scene for the Christmas Special, just because we like to cut it fine.

It's always like this towards the end - an ecstasy of dashing! Every missing scene has to be shot, every dropped moment, every last detail. The end is in sight, but that just means everybody starts running harder.

Steven Moffat - *Doctor Who's* commander-in-chief! - writes exclusively for **DWM...**



And if I don't get home by seven, my kids will be abandoned. Can you bear the tension?

So how's it going in these final, frantic moments? Fancy an update? What presents do we have for you under the *Doctor Who* tree (he wrote in a clumsy flail at Christmas relevance).

Okay, just because you begged...

CHRISTMAS

By now you all know, it's called *The Snowmen*. Richard E Grant is the villain, and frankly he was born to snarl in the Doctor's face. And any second now (as I type) we'll officially have finished shooting it, having picked up that missing scene. But the rest is looking gorgeous, thanks to Saul Metzstein, the director, and the incredible Michael Pickwood (he's actually called that), our genius designer.

EPISODE 1

One day this episode will have a title I like, and on that day I will gladly share it with you. Till then, know that it has been brilliantly directed by *Who* first timer Colm McCarthy and is very nearly finished. We've packed Colm off with a camera to pick up a few extra moments, because... well, you'll see. This one began in a car in New York, with Marcus Wilson saying "Why don't we do a proper urban thriller?" Well, here, I hope, it is. A proper urban thriller, starring a man in a frock coat and a bow tie and quiff from space!

EPISODE 2

One day this episode will have a title... you know the form. This is Neil Cross' second script, but the first one you'll see. All shot now and we've just seen the first cut from Farren Blackburn, and I think you'll laugh and cry and airpunch. Glorious. The brief, for Neil, was this. "You know how the Doctor always promises amazing, awesome wonders to his companions, then gets them stuck down a tunnel being attacked by mutant slugs. Let's deliver some awesome and amazing!"

EPISODE 3

Love this title. Thinking about it right now. Oooh, nice title. Mark Gatiss is about to explode fanboy hearts - but enough about his personal life. This is a cracker of an episode, in the grand tradition, brilliantly directed by Douglas Mackinnon. And you know what? It's all shot, and cut and done. Small matter of adding some FX and music and sound, but let's call this finished for the purposes of this column. It's in the can, damn it!

EPISODE 4

Neil Cross' first script, but the *second* one you'll see. And you won't be in any doubt why we rugby tackled him on the way out the door, and cranked another story out of him. Spooky and clever and even a little bit romantic, with some gorgeous work from new to *Who* director Jamie Payne, this one is *finished*. No, hang on, it isn't. We've got a shot to pick up. Damn! Damn!! I thought we were on a roll!

EPISODE 5

Journey to the Centre of the TARDIS!! Now, *that's* a title. Nope, come back from the window, that booming sound is your OWN HEART. Don't worry, Mark Gatiss hasn't wired your heart with explosives in the night (he might, though, don't let him in your house), this is the work of Steve 'Brains' Thompson and terrific new director Mat King. And yes, this show will do what it says on the tin. Or it will when we've snagged that tiny little scene we haven't quite got to yet.

EPISODE 6

A title to die for, and the the second fearful trip into the mind of Mark Gatiss. Tread carefully, there are some dreadful things in there! And yes, it's in the can too. Just the other day, Saul knocked off a lovely little scene and it was done and complete and lovely! A whole episode! Come on, Team *Who*, group hug. Let's do the Yowzah dance.

EPISODE 7

Still in production, Neil Gaiman's new spine-chiller, directed by Stephen Woolfenden. You already know there are Cybermen - what you *don't* know is there is something else. A Cyber-something else. And, ohh, they are *disgusting*. Gaiman, what goes on in your mind?! Never stop telling me.

EPISODE 8

Still shooting. And oh, this is a good title, I think. One that will thrill you a bit, and worry you more. Yes, I think you'll be just a tiny bit worried where we might be going with this one. I'd say more, but then you'd be less worried, and frankly, what's the point in that?

And of course, after all that, there's more to come. Caro, my much cleverer, much prettier co-exec sat me down in the canteen with a piece of paper (she's from the north, they still have that there) and a fountain pen (it's like a proper pen but with a faulty nib) and sketched out possible plans for next year. She likes a bit of pen and paper, does our Caro - doesn't really hold with all that southern, modern world malarky, like emails and phones and proper nibs on pens. She trusts words actually written on actual sheets of paper - like the one she handed to me with a solemn instruction not to lose or misplace or forget the information lovingly inscribed upon it. So I photographed it with my iPhone.

PS Okay, let's vary things a bit for next time. What the hell, I feel like a change. Send me questions! What do you want to know? [Email questions for Steven to dwm@panini.co.uk - Ed]

PPS Yep, made it back for the kids... **DWM**

MERRY CHRISTMAS





The Doctor and Clara climb aboard the TARDIS for Christmas!

It's a wrap - just in time for Christmas!

Doctor Who returns to BBC One on Christmas Day, Tuesday 25 December 2012. At the time of going to press, the precise timeslot for the 60-minute Special, *The Snowmen*, was yet to be revealed, but it is likely to be around 6pm or 7pm, as in previous years. (Full listings for the Christmas fortnight will, by now, be available in the *Radio Times* and other television titles.)

Meanwhile, production on the final two episodes of Doctor Who's 2013 series continued throughout November, with shooting due to complete by the time this issue is published. More details of writer Neil Gaiman's Episode 7 have been revealed – with the announcement that it will feature the return of the long-standing Doctor Who villains, the Cybermen.

Making their debut in 1966's *The Tenth Planet*, and most recently appearing in 2011's *Closing Time*, the

Cyberman are back to menace Matt Smith's Doctor and his new companion Clara, played by Jenna-Louise Coleman. The adventure is set on a mysterious planet where the time-travellers become involved with a group of misfits. "Cyberman were always the monsters that scared me the most," says Doctor Who's executive producer and lead writer Steven Moffat. "Not just because they were an awesome military force, but because sometimes they could be sleek and silver and right behind you without you even knowing."

Neil Gaiman, who is contributing his second script to Doctor Who, following the 2011 DWM poll-winning story *The Doctor's Wife*, says, "Steven wrote to me and said 'Can you make the Cybermen scary again?' And I thought back to when I was six or seven years old – *The Moonbase*, *The Tomb of the Cybermen*. I saw those when they were first broadcast."

The episode has attracted a guest-cast of familiar television and film actors.

Tamzin Outhwaite is best known for her role as Melanie Owen in BBC One soap opera *EastEnders* between 1992 and 2002, and has gone on to star in many TV dramas including *Hotel Babylon*. Jason Watkins played villain Herrick in the first series of *Being Human* (created by Doctor Who writer Toby Whithouse) and currently stars in Sky One sitcom *Trollied*. In 2009, Jason played the White Guardian in Big Finish Productions' *Key 2 Time* audio trilogy with Peter Davison. The cast is also joined by Warwick Davis, [right] who has appeared in films such as *Return of the Jedi* and *The Hitch-Hiker's Guide to the Galaxy*, and also played Professor Flitwick in the *Harry Potter* films. In 2011, Warwick was the star of the Ricky Gervais comedy series *Life's Too Short*. "With one of the all time classic monsters returning, and a script from one of our

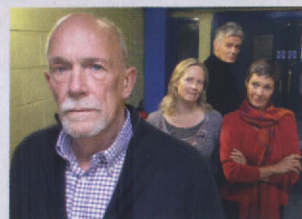


THIS ISSUE



Zygons Extras

Full details of the DVD extras on the much-anticipated release of the Fourth Doctor adventure *Terror of the Zygons* are revealed. p8 ▶



Back in Action

Counter-Measures, the audio drama spin-off from Doctor Who, returns for a second series. p9 ▶



An Audio Melody

Melody Malone: The Angel's Kiss is now downloadable as a talking book, read by Alex Kingston. p8 ▶

finest novelists, it's no surprise we have attracted such stellar names as Tamzin, Jason and Warwick," says Steven.

The eighth and final episode of 2013's spring season has also been recording over the last few weeks. Steven Moffat's script is brought to life by director Saul Metzstein, who has already taken charge of *Dinosaurs on a Spaceship*, *A Town Called Mercy*, *The Snowmen*, as well as the forthcoming Mark Gatiss-scripted Episode 6. The Victorian-era trio of Vastra, Jenny and Strax – who return in Episode 6 – will also be back for the season finale.

[DWM interviews actors Neve McIntosh, Catrin Stewart and Dan Starkey elsewhere in this issue – Ed] The finale completed recording on Saturday 1 December... but it's far too secret to reveal more details just yet! Doctor Who is due to return for its spring run in April 2013.



BBC Books

■ *The Silurian Gift* by Mike Tucker, the latest book in the best-selling *Doctor Who Quick Reads* range from BBC Books, is set for release next year. The Eleventh Doctor arrives at an oil refinery near the South Pole and discovers that a man has apparently discovered a new form of energy that could solve the Earth's fuel crisis – but is it too good to be true? *The Silurian Gift* is available from 1 February 2013, priced at just £1.00.

Symphonic Spectacular

■ There will be five more performances of the hugely successful *Doctor Who* Symphonic Spectacular at the Sydney Opera House in Australia this month. The shows will be held on Tuesday 18, Wednesday 19, Thursday 20 (both a matinee and evening concert) and Friday 21 December. This musical celebration of *Doctor Who*, featuring the music of Murray Gold and conducted by Ben Foster, is presented by Alex Kingston (River Song) and Mark Williams (Brian Williams) plus a host of familiar *Doctor Who* monsters. For tickets, visit www.sydneyoperahouse.com.

Children in Need

■ As part of the BBC annual Children in Need fundraiser, several *Doctor Who* items were auctioned on eBay to benefit the charity. A cast of Matt Smith's hands raised £700; Matt Smith's framed autograph brought in £297; a Pudsey teddy bear autographed by Tenth Doctor David Tennant went for £720; and another Pudsey bear autographed by Torchwood star John Barrowman raised £410. Donations to Children in Need can be made via the BBC's website at www.bbc.co.uk.



Special features announced for *Terror of the Zygons* DVD

BBC Worldwide has confirmed details of the extras for the long-awaited DVD release of the Fourth Doctor adventure *Terror of the Zygons*.

Broadcast in 1975 and starring Tom Baker as Doctor Who, Elisabeth Sladen as Sarah Jane Smith and Ian Marter as Harry Sullivan, *Terror of the Zygons* sees the Doctor summoned to the highlands of Scotland where the Brigadier and UNIT are investigating mysterious attacks on offshore oil rigs near Loch Ness.

This two-disc release will contain two versions of Part One: the episode as originally broadcast, and a version which includes a scene deleted before transmission for technical reasons, now reinstated for the DVD. Special features include a commentary track moderated by Mark Ayres, with producer Philip Hinchcliffe, writer Robert Banks Stewart, production unit manager George Gallacio, make-up designer Sylvia James and special sound designer Dick Mills. *Scotch Mist in Sussex* is the main 'making of' feature for the story with contributions from actors John Levene (Benton) and John Woodnutt (Berton), production staff including designer Nigel Curzon and costume designer James Acheson, and Jiggs Camfield, who is the son of the director, the late Douglas Camfield.

Other extras include *Remembering Douglas Camfield*, *The UNIT Family – Part Three*, and two *Doctor Who* Stories interview features with Tom Baker and Elisabeth Sladen. There is also an edition of the vintage schools' programme *Merry Go-Round* entitled *The Fuel Fishers*, presented by Elisabeth Sladen, while the usual subtitle production notes, photo gallery and *Radio Times* PDF listings round the package off.

Terror of the Zygons will be released on DVD by BBC Worldwide in June 2013.

Berton the Zygon looks forward to the 'director's cut' of *Terror of the Zygons* Part One.



Gunfighters, Cybermen and Weng-Chiang come to audio

AudioGO's popular series of talking books of the *Doctor Who* novelisations published by Target Books in the 1970s and 80s continues in 2013.

January sees the release of *The Talons of Weng-Chiang* by Terrance Dicks, in which the Fourth Doctor and Leela investigate sinister goings-on in a fog-bound Victorian London. Christopher Benjamin, who played Henry Gordon Jago in the original 1977 television serial, is the reader.

The First Doctor's adventure in the Wild West, *The Gunfighters* by Donald Cotton, is February's release. Shane Rimmer, who was Seth Harper in the 1966 serial, is the reader and brings 'an authentic American twang' to the telling.

Based on the 1967 Second Doctor serial, *The Tomb of the Cybermen* by Gerry Davis is released in March, and is read by the Cyber Controller himself, Michael Kilgariff with Nicholas Briggs as the Cybermen.

April's release is *The Rescue* by Ian Marter. Based on the 1965 TV adventure, the story features the First Doctor and introduces new companion Vicki who was played by Maureen O'Brien, who is also the reader for this release.

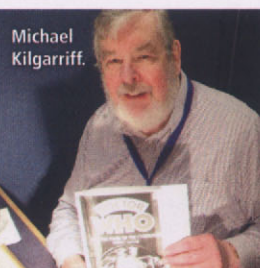
Meanwhile, currently available to download from AudioGO is a new talking book version of the Justin Richards' ebook *Melody Malone: The Angel's Kiss* – the novel seen in *The Angels Take Manhattan*.

Appropriately enough, the reader for this audio version is none other than Alex Kingston, who plays River Song, aka Melody Malone herself. The download has an RRP of £6.79 but is available for just £1.99 from www.audiogo.com/uk. *The Angel's Kiss* will also be released on CD in March.

Also due for release in March is the third instalment in the *Destiny of the Doctor* series. *Vengeance of the Stones* is written by Andrew Smith, the writer of 1980's *Full Circle*. Set in the Outer Hebrides, this tale relates Mike Yates' first encounter with the Third Doctor and Brigadier Lethbridge-Stewart. The story is told by Richard Franklin, who plays Yates, and Trevor Littledale.



Shane Rimmer.



Michael Kilgariff.



Christopher Benjamin.

The Counter-Measures team is back for more!

Counter-Measures, the audio series centred upon an elite group that investigates dangerous technologies and alien incursions, will return next year for a second series of four brand-new, hour-long episodes.

Counter-Measures is a spin-off from the Seventh Doctor TV tale *Remembrance of the Daleks*, starring Pamela Salem as Rachel Jensen, Karen Gledhill as Allison Williams and Simon Williams as Group Captain Gilmore, while Hugh Ross is the organisation's shady boss, Sir Toby Kinsella.

"We've been delighted by how well the first series was received," says producer David Richardson, "and it's been an absolute joy to revisit these characters now that the format is established. I really do feel that Series Two raises the bar."

Episode 1 is *Manhunt* by Matt Fitton, in which Group Captain Gilmore is on the run and under suspicion of murder. The guest cast includes Lucy Fleming (Mrs Simon Williams, and star of 70s hit drama *Survivors*) as Lady Waverly, Blake Ritson (*Da Vinci's Demons*, *Upstairs Downstairs*) as Captain Astor and Gemma Whelan (*Game of Thrones*) as Emma Waverly.



Celia Imrie joins the cast of Counter-Measures.

The team heads underground for Episode 2, *The Fifth Citadel* by James Goss, to investigate a hidden wartime bunker beneath London. Celia Imrie (who appears in *Doctor Who* on TV next year) plays Dr Elizabeth Bradley, whose long-standing friendship with Sir Toby might not be enough to save the country from disaster...

The third episode, *Peshka* by Mark Wright and Cavan Scott, takes the Counter-Measures regulars to Holland for an international chess championship, where the contest takes on a deadly significance. The series ends with *Sins of*

the Fathers by John Dorney, which follows the consequences of a tragic death at a funeral... one that will have major repercussions for Counter-Measures. Tom Price (*Torchwood*) plays Father Ellard, while Philip Pope (*The Hitch-Hiker's Guide to the Galaxy*) is Templeton, Sir Toby's trusty assistant. The five-disc box set includes an hour-long behind the scenes documentary, with interviews with cast and crew. Counter-Measures Series Two will be released by Big Finish in July 2013, price to be confirmed.

Bonhams Auction

■ On 12 December, Bonhams auction house in London held its latest Entertainment Memorabilia auction, and as usual, several notable items from *Doctor Who* and spin-offs *Torchwood* and *The Sarah Jane Adventures* were offered for sale.

Original rehearsal and camera scripts from the Third Doctor's swansong *Planet of the Spiders* were among the *Doctor Who* items available, along with the original SV7 costume from *The Robots of Death* and a 1980s TARDIS door sign.

Torchwood fans were able to bid on an original Captain Jack Harkness RAF coat, and from *The Sarah Jane Adventures*, Elisabeth Sladen's original costume from *Invasion of the Bane*. If you fancied getting mobile, the second Nissan Figaro driven by Sarah Jane in the series was also up for auction.



Who book raises money for Alzheimer's Research

Behind the Sofa, the charity book in which celebrities share their memories and love of *Doctor Who*, has been flying off the shelves since its release in September, raising over £20,000 for Alzheimer's Research UK, the UK's leading dementia charity.

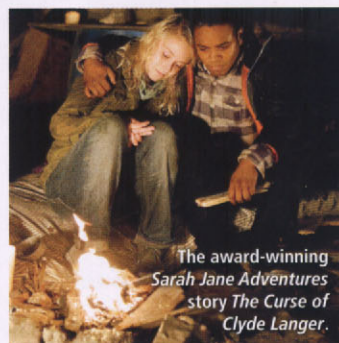
Jonathan Ross, Charlie Brooker, Al Murray and Martina Cole are among more than 100 famous contributors, a list which also includes *Doctor Who* guest stars Hugh Bonneville and Tracy-Anne Oberman. All proceeds received from the sale of the book are being donated to Alzheimer's Research UK.

Author and editor Steve Berry was inspired to compile *Behind the Sofa* in memory of his mother Janet who died with early-onset Alzheimer's in 2009. "I've been truly astonished, both by the support of the Whovian community who have purchased the book in their thousands," says Steve, "and by the generosity of the celebrities who gave up their time to help. In addition, PayPal, the online payment company which processed the pre-orders of the book in March, waived its fees and instead gave the money to the charity in the form of a £1,000 donation. *Behind the Sofa* is a lasting legacy to Mum and Alzheimer's Research UK."

Dr Marie Janson, Director of Development at Alzheimer's Research UK, said: "We are so grateful to Steve and everyone who has added their *Doctor Who* memories to this brilliant

book. The £20,000 raised from sales of *Behind the Sofa* already is a tremendous result – enough to fund 1,000 hours of world-class research and vital equipment for our scientists. This amazing contribution is bringing us closer to finding ways to diagnose, prevent, treat and cure Alzheimer's disease and other forms of dementia."

Behind the Sofa can be ordered online at www.doctorwhobook.com priced £14.99. It is also available at www.amazon.co.uk, www.forbiddenplanet.com and many specialist science-fiction book shops.



The award-winning Sarah Jane Adventures story *The Curse of Clyde Langer*.

Writers' Guild Award winners

Doctor Who showrunner Steven Moffat and *The Sarah Jane Adventures* were both winners at the recent The Writers' Guild of Great Britain Awards, which were held at The Tabernacle in London on Wednesday 14 November.

The Curse of Clyde Langer, written by Phil Ford for the final series of *The Sarah Jane Adventures*, was chosen as the winner of the Best Children's TV Script award, beating *4 O'Clock Club: Maths and Horrible Histories* to the prize.

Although nominated for the Best Short-Form TV Drama award, *Sherlock* lost out to *Appropriate Adult*. However, *Sherlock*'s co-creator and writer, Steven Moffat, was chosen to receive the Writers' Guild Special Award For Outstanding Writing.

Doctor Who At 50

■ The BFI Southbank in London will be celebrating the 50th anniversary year of *Doctor Who* with a series of monthly presentations throughout 2013, celebrating each of the 11 Doctors in chronological order. It is anticipated that the screenings will be introduced by members of the cast and crew from each era of the series who will also take part in Q&A sessions about their involvement.

Doctor Who will also be represented as part of the BFI's *Dramatic Explorations*, a special screening on 19 January at 8.40pm, that takes a look at the influence that archaeology and ancient Egypt have had on TV drama, with *The Tomb of the Cybermen* and *Pyramids of Mars* being amongst the most notable *Doctor Who* examples.

For tickets and more information, visit www.bfi.org.uk.

Doctor Who Adventures

■ *Doctor Who Adventures* 299 previews this year's Christmas special *The Snowmen*; there's an interview with Matt Smith and Jenna-Louise Coleman; the monsters of Christmas past are revisited; and there are 87 *Doctor Who* prizes to win! The mag is in shops now, priced £3.25 and comes with a *Doctor Who* advent calendar, 92 stickers, a bow tie, a mystery gift, and *Doctor Who* Monster Invasion trading cards.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

D-3PO

■ Voted favourite new TV talent of the past decade in Freeview's 10th anniversary poll, **David Tennant** provided the voice of Huyang, a droid for three episodes of Cartoon Network's *Star Wars: The Clone Wars* from 10 November, indicating that he would happily participate in any future *Star Wars* sequels. David lately voiced a Heinz tomato soup radio advert and is tipped for a new RSC *Richard II* production next year. **Billie Piper**, who is the voice of Debenham's *Christmas Made Fabulous* advert, received outstanding reviews for her performance in *The Effect*, running at London's Cottesloe Theatre until 23 February.

Behind Who

■ **John Barrowman**, whose BBC Two *Celebrity Antiques Road Trip* was on 22 November, stars in *Jack and the Beanstalk* at Glasgow's SECC Clyde Auditorium from 15 December to 6 January, while in the same role **Bruno Langley** heads the cast at Runcorn's Brindley Arts Centre from 14 December to 14 January. **Nicholas Pegg** is *Jack and the Beanstalk*'s director at Hornchurch's Queens Theatre to 12 January. **Colin Baker** – whose *I'm a Celebrity... Get Me Out of Here!*

Bradford's Alhambra. **Marshall Lancaster** is *Fleshcreep* in *Jack and the Beanstalk* at Leeds' Carriageworks while **Sarah Jane's Nigel Havers** is *Fleshcreep* at Southampton's Mayflower. *Aladdin*, written and directed by *Time and the Rani's* **Richard Gauntlett** (also *Widow Twankey*), is at Norwich's Theatre Royal with **Graham Cole** as *Abanazar*. Another *Widow Twankey* is *Dalek Voice* **Royce Mills** at Guildford's Yvonne Arnaud. *The Seeds of Doom's* **John Challis** is Captain Hook in *Peter Pan* at the Middlesbrough Theatre while *Totally Doctor Who's* **Barney Harwood** is *Peter* at Llandudno's Venue Cymru. *Army of Ghosts's* **Oliver Mellor** is in *Beauty and the Beast* at London's Shaw Theatre. *Snakedance's* **Jonathan Morris** is the Jester in *Sleeping Beauty* at Liverpool's Echo Arena. *Mawdryn Undead's* **Lucy Benjamin** is *Wicked Queen* in *Snow White and the Seven Dwarfs* at Basingstoke's Anvil.

Three Doctors

■ BBC Two family sitcom *Just Us*, starring **Peter Davison** and **Samantha Bond** as Jack and Kate Murray, was among six pilots recorded during November's second Salford Sitcom Showcase. Another, *The Gatekeeper*, featured **Adrian Scarborough**. **Colin Baker's** 9 November Bucks Free Press *Look Who's Talking* column described his Jimmy Savile experience on 1985's *A Fix with Sontarans*. **Sylvester McCoy** attended the Stepney's Half Moon Young People's Theatre re-opening on 10 November.

Going Native

■ **David Tennant** attended the London premiere of *Nativity 2: Danger in the Manger* on 13 November, in which he plays choir master twins Donald and Roderick Peterson opposite **Jessica Hynes**. On 28 November **Sylvester McCoy** was at the Wellington premiere of *The Hobbit: An Unexpected Journey*, in which he plays Radagast the Brown (right).



adventure is reported on page 12 – is Nanny Nellie in *Sleeping Beauty* at Bournemouth Pavilion until 6 January. **Peter Purves** is Alderman Fitzwarren in *Dick Whittington* at Harpenden Halls from 15 to 22 December. **Kai Owen** is an Ugly Sister in *Cinderella* at Stoke's Regent Theatre until 4 January. **Ace Bhatti** is Captain Hook in *Peter Pan* at Bromley's Churchill Theatre to 6 January.

Pantoville 2012

■ **Philip Olivier** is Buttons in *Cinderella* at Liverpool's Epstein Theatre while **Andrew Hayden Smith** plays Buttons with **Floella Benjamin** as Fairy Godmother at Catford's Broadway Theatre and **Inquisitor Lynda Bellingham** is Fairy Godmother at



Sylvester McCoy takes *Movember* a bit too far.



Doctor Who's Camille Coduri and Russell Tovey are back for more *Him & Her*.

Awards

■ At Theatre Awards UK on 28 October **Imelda Staunton** won Best Performance in a Musical for *Sweeney Todd's* Mrs Lovett, while Big Finish's **Timothy West** received Outstanding Contribution to British Theatre. Best TV Drama Series at the 14 November Writers' Guild Awards was **Toby Whithouse's** *Being Human*. *Up There* (released 16 November) starring **Burn Gorman** as Martin collected Feature Film and Director gongs at the 18 November British Academy Scotland Awards. **Charlie Brooker's** *Black Mirror*, including 15 *Million Merits* directed by **Euros Lyn**, won TV Movie/Mini-Series at the 19 November International Emmys.

Seasonal Treats

■ AudioGo released *Tom Baker Reads A Christmas Carol* on 1 October. 9 to 5 with **Bonnie Langford**, who received rave reviews for her raunchy *Roz*, plays Birmingham's New Alexandra Theatre from 17 December to 5 January. **Tamsin Greig** introduces/narrates *The Snowman* and *Peter and the Wolf* at the Barbican Hall on 22/23 December. An all-female *Julius Caesar* starring **Frances Barber** with **Cush Jumbo** is at London's Donmar until 9 February. **Maureen Lipman** and **Tracy-Ann Oberman** are in *Old Money* at Hampstead Theatre until 12 January. *Dance of Death* at Trafalgar Studios 2 until 5 January stars **Kevin McNally** and **Indira Varma**. *Twelfth Night* with **Roger Lloyd Pack** and **Stephen Fry** plays the Apollo Shaftesbury Avenue to 3 February.

Christmas TV

■ BBC One (and in 3D, BBC HD) airs **David Walliams** and **Simon Nye's** adaption of *Mr Stink* with **Hugh Bonneville**, **Sheridan Smith** and **Walliams**, host of the 19 November 100th Royal Variety Performance which included **Katherine Jenkins**, who performs on 23 December *Songs of Praise*:

A Feast of Carols and has a 75-minute ITV1 showcase (guest **Mark Benton**). BBC One animation *Room on the Broom* narrated by **Simon Pegg** stars **Martin Clunes** as the Dog and **David Walliams** as the Frog. *The Idiot's Lantern's* **Jamie Foreman** makes his *EastEnders* exit over Christmas, as his character – the villainous **Derek Branning** – departs Albert Square in an explosive storyline.



Bye bye, Derek.

Quickies

■ Having completed playing **Kaylie Russell** in *Oculus* (now in post production), **Karen Gillan** remained in the US, making a return appearance on CBS' *The Late Late Show* with **Craig Ferguson** on 28 November. CBS aired **Alex Kingston's** NCIS episode *Gone* on 27 November. **Camille Coduri** reprises **Shelly** in *Him & Her* Series Three starring **Russell Tovey**, airing throughout December). **Louise Jameson**, who played **Mary Thorne** in *Holby City* (11 December), directed *The Man with the Golden Pen* about **James Bond's** creation at Thame's Players Theatre (4 November). **Colin Teague** directs ITV1's *The Town* starring **Martin Clunes** (to 19 December). **Euros Lynn** is director of BBC One's *Last Tango in Halifax* featuring **Derek Jacobi**, **Anne Reid**, **Sarah Lancashire** and **Nina Sosanya**. **Joe Ahearne** dramatised/directed *The Secret of Crickley Hall* with **Suranne Jones**, **Tom Ellis**, **David Warner**, **Sarah Smart** and **Donald Sumpter**. **Alice Troughton** was a *Merlin* Series Five director. **Catherine Morshead** directed two episodes of *The Hour*.

Obituary

■ **Roger Hammond**, who played **Francis Bacon** in *The Chase*, **Dr Runciman** in *Mawdryn Undead* and **Harold Withers** in Big Finish's *Doctor Who* audio story *The Eternal Summer*, died on 8 November aged 76. **Dinah Sheridan** died on 25 November aged 92, precisely 29 years since UK viewers saw her Chancellor **Flavia** in *The Five Doctors*. **David Webb**, who played **Eric Leeson** in *Colony in Space*, died on 30 June aged 81. **Trevor Lawrence**, who was **Lodge** in *Invasion Part One*, died on 11 July aged 66. **Christine Pollon**, who was *Underworld's* Voice of the Oracle, died recently.

Dominic May thanks NGW Ltd, **David Saunders**, **Alasdair MacFarlane**, **Jyoti Patel**, **Colin Baker**, **Chris Chibnall**, **Richard Marson** and various *Doctor Who* cast, crew, agents and websites for input into 2012's *Beyond the TARDIS*.

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EXTRA!

I'm a Celebrity... Get Me Out of Here!



Colin gets that sinking feeling on the way to the jungle...



... but things soon pick up as he and Eric Bristow entertain the camp with a rap number.

DWM reports on how 'actor and former Dr Who' Colin Baker got on in the jungle!

As the Sixth Doctor, Colin Baker had to face all manner of revolting creatures – but nothing could have prepared him for his experience this November when he flew out to Australia for ITV1's insanely popular reality TV series, *I'm a Celebrity... Get Me Out of Here!*

During his time in the jungle, Colin danced with a Pussycat Doll, broke a world record, endured the horrors of the 'Bed Bugs' challenge, lost more than two stone in weight (his motive for taking part, he admitted), and won the hearts of not only his campmates – but of the entire nation.

Having escaped the public vote for elimination for the first few rounds, on Day 14 it was revealed that Colin and 'darts legend' Eric Bristow had been voted into the bottom two of the remaining eight celebrities. The two then went head to head in a bushtucker trial to decide who would leave the camp. Despite winning the maximum four meals for the camp – and getting nipped by a bad-tempered crab for his troubles! – Colin collected fewer stars than Eric, and so was evicted from the camp.

"It was a moment in some ways I've been looking forward to!" Colin told hosts Ant and Dec, before he was reunited with his wife, Marion.

Colin, you're our King of the Jungle, and DWM salutes you! **DWM**

Getting down wiv da kids.

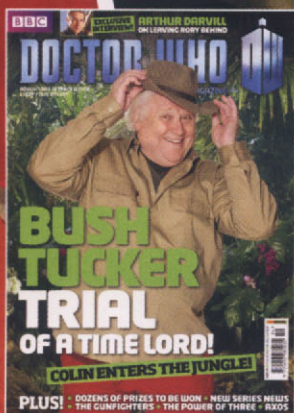
Colin breaks the world record for most jokes told in one minute.

Ow! A crab gives Colin a bit of a nip during his bushtucker trial.

Colin is tied to Rosemary Shrager.

Out at last!

Unfortunately, news of Colin's jungle antics arrived too late for last issue. But here's a cover that might have been...



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WINTER 2012 ISSUE

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PUBLIC IMAGE

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts - and reveals the facts behind the stats...

Ratings stay strong for the Pond finale

"We're still way more popular than *Merlin*, Pond."



TOP 40 PROGRAMMES Week 38: 17-23 September 2012

Pos	TV Series (Channel, day)	Rating
1	Downton Abbey (ITV1, Sun)	11.68m
2	The X Factor (ITV1, Sun)	10.97m
3	The X Factor (ITV1, Sat)	10.45m
4	Coronation Street (ITV1, Mon)	9.43m
5	Coronation Street (ITV1, Mon)	9.19m
6	New Tricks (BBC One, Mon)	8.57m
7	EastEnders (BBC One, Mon)	8.50m
8	Coronation Street (ITV1, Fri)	8.50m
9	Coronation Street (ITV1, Wed)	8.41m
10	Coronation Street (ITV1, Fri)	8.18m
11	EastEnders (BBC One, Tue)	8.09m
12	EastEnders (BBC One, Thu)	7.73m
13	Doctor Who (BBC One, Sat)	7.67m
14	EastEnders (BBC One, Fri)	7.67m
15	Emmerdale (ITV1, Mon)	7.10m
16	Emmerdale (ITV1, Tue)	6.77m
17	Emmerdale (ITV1, Fri)	6.74m
18	Emmerdale (ITV1, Wed)	6.67m
19	Emmerdale (ITV1, Thu)	6.58m
20	Emmerdale (ITV1, Thu)	6.01m
21	Countryfile (BBC One, Sun)	5.75m
22	Mrs Brown's Boys (BBC One, Fri)	5.32m
23	The Great British Bake Off (BBC Two/BBC HD, Tue)	5.25m
24	Casualty (BBC One, Sat)	5.03m
25	Who Do You Think You Are? (BBC One, Wed)	4.97m
26	The Bletchley Circle (ITV1, Thu)	4.94m
27	Mrs Biggs (ITV1, Wed)	4.93m
28	Watchdog (BBC One, Wed)	4.89m
29	Ten O'Clock News (BBC One, Wed)	4.88m
30	UEFA Champions League: Real v Man C (ITV1, Tue)	4.88m
31	Ten O'Clock News (BBC One, Mon)	4.83m
32	Ten O'Clock News (BBC One, Tue)	4.73m
33	The Chase: Celebrity Specials (ITV1, Sun)	4.69m
34	Six O'Clock News (BBC One, Tue)	4.57m
35	All Star Mr and Mrs (ITV1, Wed)	4.48m
36	BBC News (BBC One, Sun)	4.44m
37	Holby City (BBC One, Tue)	4.38m
38	Paul O'Grady: For the Love of Dogs (ITV1, Mon)	4.27m
39	Six O'Clock News (BBC One, Mon)	4.25m
40	Six O'Clock News (BBC One, Wed)	4.23m

A

ll five of *Doctor Who*'s autumn episodes have performed extremely well in the ratings. As reported in **DWM 453**, *Asylum of the Daleks* had a BARB rating of **8.33 million**;

Dinosaurs on a Spaceship **7.57 million**; and *A Town Called Mercy* **8.42 million**.

The two charts on this page correspond to the weeks of *The Power of Three* (which had **7.67 million** viewers, see left), and *The Angels Take Manhattan* (which had **7.82 million** viewers, see right). All five episodes of the series faced competition from ITV1's *Red or Black*, which achieved viewing figures of less than 4 million, unable to break into the weekly Top 40 chart. With an average of 7.96 million, the ratings for the 2012 episodes of *Doctor Who* compare favourably with every series of the show since 2005. The 2008 series is still top of the pile (with an average of 8.05 million), while the 2011 series is in the lowest position (with an average of 7.52 million).

The week after *Doctor Who* disappeared from BBC One, it was replaced by the fifth and final series of another highly popular fantasy drama – *Merlin*. While *Merlin* has had the disadvantage of being scheduled against much stronger opposition than *Doctor Who* has (*Merlin* has regularly aired opposite ITV1's *The X Factor*), it has also gained an advantage by following on from BBC One's popular *Strictly Come Dancing*, whereas *Doctor Who* had significantly less help from *Total Wipeout*. *Merlin*'s BARB ratings for 2012 thus far have been impressive (7.12 million, 6.99 million, 6.86 million, 6.86 million, 6.88 million, 6.85 million and 6.86 million) – but nevertheless a million lower than *Doctor Who*'s numbers.

So, how does this compare with the rest of television? Well, in drama terms nothing can touch the trio of *Downton Abbey* (an average of 11.46 million for its 2012 series), *Call the Midwife* (10.61 million) and *Sherlock* (10.24 million). However, after



You might very well smile.

TOP 40 PROGRAMMES Week 39: 24-30 September 2012

Pos	TV Series (Channel, day)	Rating
1	Downton Abbey (ITV1, Sun)	11.68m
2	The X Factor (ITV1, Sun)	10.57m
3	The X Factor (ITV1, Sat)	9.72m
4	Coronation Street (ITV1, Mon)	9.53m
5	Coronation Street (ITV1, Mon)	9.38m
6	New Tricks (BBC One, Mon)	8.55m
7	Coronation Street (ITV1, Wed)	8.50m
8	Coronation Street (ITV1, Fri)	8.44m
9	EastEnders (BBC One, Mon)	8.27m
10	EastEnders (BBC One, Tue)	8.26m
11	Coronation Street (ITV1, Fri)	8.05m
12	EastEnders (BBC One, Thu)	8.00m
13	Doctor Who (BBC One, Sat)	7.82m
14	Emmerdale (ITV1, Mon)	7.52m
15	EastEnders (BBC One, Fri)	7.30m
16	Emmerdale (ITV1, Tue)	7.05m
17	Emmerdale (ITV1, Fri)	6.81m
18	Emmerdale (ITV1, Wed)	6.79m
19	Emmerdale (ITV1, Thu)	6.75m
20	The Paradise (BBC One, Tue)	6.61m
21	Emmerdale (ITV1, Thu)	6.30m
22	Countryfile (BBC One, Sun)	5.54m
23	The Great British Bake Off (BBC Two/BBC HD, Tue)	5.52m
24	Ten O'Clock News (BBC One, Mon)	5.38m
25	Mrs Brown's Boys (BBC One, Fri)	5.12m
26	Midsomer Murders (ITV1, Wed)	4.90m
27	Six O'Clock News (BBC One, Tue)	4.89m
28	Mrs Biggs (ITV1, Wed)	4.87m
29	Casualty (BBC One, Sat)	4.66m
30	Ten O'Clock News (BBC One, Wed)	4.66m
31	Ten O'Clock News (BBC One, Thu)	4.64m
32	Six O'Clock News (BBC One, Mon)	4.63m
33	Holby City (BBC One, Tue)	4.60m
34	Ten O'Clock News (BBC One, Tue)	4.53m
35	The Chase: Celebrity Specials (ITV1, Sun)	4.52m
36	Watchdog (BBC One, Wed)	4.51m
37	Six O'Clock News (BBC One, Wed)	4.43m
38	Paul O'Grady: For the Love of Dogs (ITV1, Mon)	4.39m
39	Fake Or Fortune? (BBC One, Sun)	4.37m
40	The One Show (BBC One, Tue)	4.36m

All figures © BARB. www.barb.co.uk All ratings quoted in these charts are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission. However the figures do not include online catch-up services, or repeats (such as those on BBC Three, ITV2, or +1 channels). Thanks to Rishi Patel.

that *Doctor Who* slots in, rubbing shoulders with BBC One's *New Tricks* (8.35 million). The only other regular dramas (ie not one-offs) that have managed to average more than seven million viewers in 2012 are ITV1's *Above Suspicion* and *Wild At Heart*, meaning that *Doctor Who* is a member of quite a select club.

As ever, the BARB ratings don't quite tell the full story – each episode of *Doctor Who* was repeated on BBC Three six days after its initial

transmission, where a further half a million viewers would tune in.

The episodes were also available to be viewed on the BBC's iPlayer service, where each episode was requested around two million times – far more than nearly every other BBC show, although *Sherlock* is another strong performer here.

In the New Year, we'll take a look at how *Doctor Who*'s eighth consecutive Christmas Day Special fares in the ratings, and present a full round-up of 2012 viewing figures. As *Doctor Who* enters its 50th anniversary year, it's reassuring to see it in such good health...

GALAXY FORUM

Missing Rory, terror in revolutionary Prague, the *Monty Python* girls and guilty DVD pleasures... it's your letters!



Welcome back! Looking forward to *The Snowmen*? Us too. While we wait, here's some of your thoughts prompted by DWM 454, beginning with the Arthur Darvill interview...

THE LAST GOODBYE

I'm going to miss Rory Williams dearly. His clumsiness and wit has been a thrill to watch in the TARDIS. He is so different from all the previous male companions – he's truly unique and quite a catch. I think it was only fair that Rory got to leave the show with an Elvis-like quiff on his forehead which made him look very cool indeed. The scene that was never shot featuring a letter from Rory saying goodbye to his Dad, PS, made me weep – which shows what an amazing handful of writers the show has. Powerful stuff. Ponds rock!

LUISE THACKER EMAIL

Having just watched the short *Doctor Who* scene PS online, I would like to ask, please could someone persuade the BBC to film it and have it as an extra on a future DVD box set? It was so moving and would have been an amazing scene for *The Angels Take Manhattan* – and a final goodbye scene that Rory deserved!

LAURA J ROBINSON DUKINFIELD

DON'T FORGET FITZ!

Thanks for dedicating a section of DWM 454 to the Eighth Doctor. Paul McGann is my Doctor, and it was wonderful to see a front page and

an article dedicated to him – and I'm glad to see him with a dark new look and new assistant. But I still can't help wishing that we had more stories with Fitz Kreiner as his companion.

Sure, Fitz may have only appeared in BBC Books' Eighth Doctor Adventures, Big Finish's *Short Trips* novels and an audio drama, but to me he will always be the quintessential companion. Fitz didn't have the easiest start in life, but the Doctor took him away when he was just a clumsy, awkward, rather lecherous young man, and showed him that he could be extraordinary, compassionate and brave. And – at the risk of sounding terribly corny – isn't that a massive part of what Doctor Who is all about?

EMILY (16) LEEDS

BROKEN THOUGHTS

I just wanted to say how blown away I was by the recent DWM comic strip *The Broken Man*. Tonally it's very, very close to Steven Moffat's version of *Doctor Who* and one can almost hear the dialogue spoken by the Doctor and the Ponds.

Kudos to writer Scott Gray and artist Martin Geraghty for depicting such a wonderful tale of end-of-Cold-War Prague, circa 1989 with spies, Jewish mythology, evil aliens and the pursuit of freedom and truth over racism and oppression, all set in a (literally) very well drawn time and place. A rattling good adventure culminating in a truly stunning climax where Heather Lake bravely sacrifices herself to become the new female Golem after the original Golem of Prague, Gerhard Frankel, is eliminated by the Mavora. So whilst Gerhard was, literally,



'the broken man', so too is Patrick Lake as he cradles his dead wife's body in a truly moving final frame sequence.

If ever there was a comic strip crying out to be translated to the screen, this one is it. Sadly, the Ponds couldn't be in it of course, but maybe a tweak here and there would be all that's needed to incorporate the lovely Clara. What about it, Mr Moffat?

NICK MAYS DONCASTER

I've really been enjoying DWM's latest comic strip, *The Broken Man*. Martin

an entire Cyber fleet with ease; and in *Closing Time* they're destroyed by love. That's not a good track record.

To me the Cybermen were most terrifying in the 60s, when they were silent most of the time. Silence is scarier than stomping. Now, I know that Neil Gaiman is a really good writer, but will his story do for the Cybermen what *Asylum* did for the Daleks, ie give them a victory and make them a terrifying threat again?

CHRIS CLARK EMAIL

We'll find out next year, Chris... Your letter wins you a CD box set of *Dark Eyes*, the new Eighth Doctor audio drama, available from www.bigfinish.com price £20.00.

Geraghty's accurate backgrounds of Wenceslas Square brought back memories of my visit to Prague in 2002. I'm sure other visiting readers would agree. The inclusion of the Golem, a favourite folklore beastie, was a lovely touch. I've noticed that the comic strip seems to have developed its own breed of hungry monster. First the Memeovax from *Thinktwice* [DWM 400-402] and now the Mavora. Whatever next?

STEPHEN GILLESPIE EMAIL

EARTH SHOCKS

I read *A Battle of Wits* in DWM 454 with interest. I find myself wholeheartedly agreeing with Johnny.

TEXT IN!

Message us from your mobile!

■ **DAVID SHEEL** Loved the McGann cover on DWM 454, guys. A mean and moody Eighth Doctor is a great idea. Art card freebie please?

■ **KEV C** Paul McGann's outfit really links his more likeable Doctor to the harder-hitting Chris Eccleston one. And he does look like he's been through a war. Well done, Paul – glad you're back!

■ **ROWAN** Met Paul McGann at my university the other day and got him to sign my copy of DWM 454. Top bloke!

■ **CHERYL THORNE** I just want to say how amazingly well Colin Baker is doing in *I'm a Celebrity*. Go Team Baker!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

DOCTOR WHOAH! by baxter



Doctor Who is far more exciting when set on Earth because it *could* happen. What if that plant is a Krynoid? What if that shop window dummy is an Auton? What if that statue is a Weeping Angel? It's so ingrained in my consciousness from the Earth-based stories that any of the above could happen, and I do find myself double checking. After all, who knows if there really are Silurians underground, just waiting for the right time to appear?

KATE GRIFFITHS EMAIL

"IT'S...!"

I really enjoyed *The Fact of Fiction* in DWM 454 on the unfairly maligned *The Gunfighters*. I do feel duty bound to make one correction, however: the article describes Carol Cleveland (listed as one of the actresses considered for the part of Kate) as *Monty Python's* 'sole female turn'. She was indeed their regular leading lady, and *de facto* 'Seventh Python', by dint of her regular appearances in the TV series, films, stage shows and on record, but the Pythons did use other actresses as well.

A couple of them even have *Doctor Who* connections: Eric Idle's first wife, Lyn Ashley, was a Drahrin in *Galaxy 4*, and Constance Carling was in *Spearhead from Space* as the Auton secretary. One for the Watcher's collection of obscure facts and trivia, there!

JAMES GENT CARDIFF

DVD PLEASURES

Let's reflect on what has been a good year in terms of DVDs. Guilty pleasures have included plastic dinosaurs, Sensorite beards and, of course, the spaghetti Axons! The DVD extras have been of a consistently high standard, lifting stories such as *The Sensorites* and *The Happiness Patrol* with gems such



The Mind of Evil – in full colour, hopefully!

as *Looking For Peter* and *When Worlds Collide*. Best extra of the year? Probably *Second Time Around*, included on *The Krotons* DVD.

The high standard looks set to continue into the 50th year. I'm dying to see what *Shada* will look like in the *Legacy* box set. Gems such as *The Mind of Evil* and *Terror of the Zygons* are yet to be released, and hopefully there may be more animated stories to come...

JAMES WOOD EMAIL

SEEING RED

I couldn't disagree more with Dave Stevens' letter [DWM 454]. I was very pleased to see your short article on the new series of *Red Dwarf*. *Doctor Who* and *Red Dwarf* have long been my two favourite TV series, so it was a pleasure to see them both covered in the same magazine. While I understand and agree that DWM is a publication dedicated to *Doctor Who*, and that it should cover predominantly *Who*-related material, I feel there is ample room for the occasional foray into the wider world. I won't support Mr Stevens' idea of articles on soufflé-making and cross-stitching, but would it be so terrible to have the occasional page featuring information on other TV series that many *Doctor Who* fans enjoy, such as *Sherlock* and *Blake's 7*?

I'm sure that most readers find the occasional feature or article not to their interest or taste. Should such a thing happen, we can simply skip ahead a page or two and enjoy the rest of the magazine. Since it covers such a large array of *Who*-related material every month, I see no reason to complain.

DAN TESSIER EMAIL

BACK TO BASICS?

As a lifelong fan since the William Hartnell years I have seen *Doctor Who* go through many peaks and troughs. I hate to criticise the programme I love, but I fear that the series has deteriorated since Russell T Davies left. I have no complaint about Matt Smith – he is a great eccentric, very 'Doctorish'. The problem is that most stories are absurdly complicated – the whole 'timey wimey' saga with River Song was completely incomprehensible.

When we do get a straightforward story it is often dull – dinosaurs are hardly original and the 'slow invasion' should have been called dreary. The Eccleston/Tennant stories were both highly dramatic and understandable. I feel that the current batch are neither. Do any other fans agree with me that the programme should jettison the excessively complicated plots and paradoxes and return to its roots?

DES LANGFORD EMAIL

THE RIGHT STUFF

I think Steven Moffat got the last series so right. From Jenna's surprise appearance of in the first episode, to the dramatic farewell of the Ponds, each episode was like a mini movie and I was totally gripped. I can't wait for Christmas. Turkey and *Doctor Who* – it's what Christmas Day was made for!

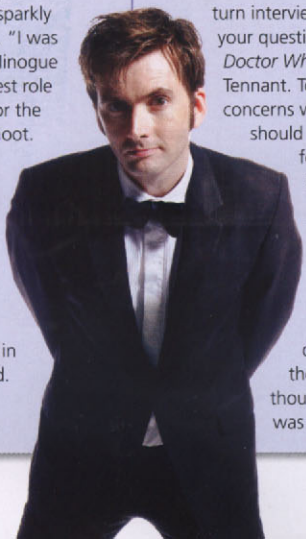
DARREN WHITE EMAIL DWM

ON THIS MONTH... 5 YEARS AGO

It's 2007, and DWM 390 has a very special cover star to launch its brand new look...

GOLD (COVER) STAR!

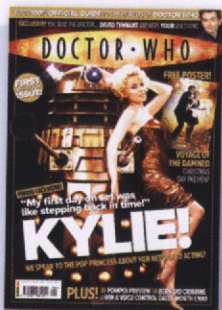
'KYLIE!' The most famous pop princess in the world returned to acting in the 2007 *Doctor Who* Christmas Special *Voyage of the Damned* – and was the sparkly cover star of DWM 390. "I was a little nervous," Kylie Minogue confessed about her guest role as Astrid as she posed for the exclusive DWM cover shoot. "But being amongst such wonderful actors, and playing opposite David Tennant, who's divine, made me determined to do my absolute best." What about her Dalek pal in the cover shoot? "I was in the presence of a legend. I've had to gracefully accept second billing



today." Kylie, second billing? Never!

HAGGIS AND DANES

DWM also invited readers to turn interviewer and send in your questions for the star of *Doctor Who* himself, David Tennant. Top of reader's concerns was whether David should play Hamlet for the RSC with sideburns or not, and whether he had opinions on the point of vegetarian haggis. (For the record he hadn't decided about the sideburns and thought veggie haggis was quite nice).



ALL IN THE FAMILY

Production on the 2008 series of *Doctor Who* was well under way, and it was revealed that 'Doctor's daughter' Georgia Moffett would be guest-starring in an upcoming episode. Georgia would appear as Jenny in *The Doctor's Daughter* – but this wasn't

what the headline was referring to at the time, as Georgia is, of course, the daughter of Fifth Doctor Peter Davison. David Tennant was clearly very taken with his latest guest-star – four years later, the pair got married. That's some acting dynasty!

ON THIS MONTH...

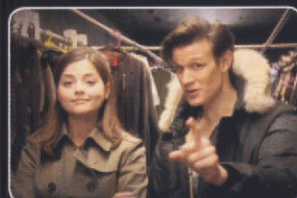
In a masterstroke of magazine craft, DWM launched its most beloved regular feature of all time. Yes, *On This Month* is five years old this month! That first column covered the world of *Doctor Who* 20 years ago – December 1987. We said hello to Ace, goodbye to Mel, and canvassed readers' opinions on the Seventh Doctor's debut story *Time and the Rani*. And if this isn't an example of recursive occlusion, we don't know what is!

WHO TUBE

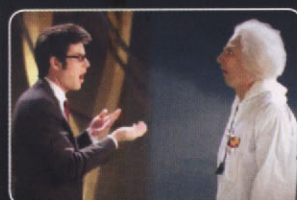
This month's pick of *Who*-related videos on YouTube.com



Strax, Jenny and Madame Vastra attempt to rouse the Doctor into action in this minisode, *The Great Detective*, first seen on *Children in Need*. Search YouTube for: **Doctor Who The Great Detective**



Jenna-Louise Coleman and Matt Smith introduce the thrilling trailer for this year's *Doctor Who* Christmas Special: *The Snowmen*. Search YouTube for: **Doctor Who Christmas 2012 Trailer**



Back to the Future's Doc Brown takes on the Tenth Doctor in an epic battle, fought via the medium of rap. Our money's on the Time Lord! Search YouTube for: **Doc Brown vs Doc Who rap**



Matt Smith talks about the 2012 Christmas Special and leaves a lasting impression at the *Doctor Who* Experience in Cardiff. Search YouTube for: **Matt Smith SFX Expeience**



Jenna-Louise Coleman and Caro Skinner are among the cast and crew wishing Matt Smith a happy 30th birthday on the set of *Doctor Who*. Search YouTube for: **Happy Birthday Matt Smith BBC**

The

BBC
one

BBC
one^{HD}

Christmas Day 2012

"It will build an army of ice. And it will be the last day of humanity on this planet..."

THE DOCTOR

Snowmen

This Christmas, the Doctor meets a new friend. But there are also killer snowmen to deal with...

Preview by **BENJAMIN COOK**

"Since *Asylum of the Daleks*, I've barely talked to anyone who *doesn't* want to know how that girl inside the Dalek can be the new companion," says *Doctor Who* showrunner – and the writer of this year's Christmas Special – Steven Moffat. In *The*

Snowmen, the mystery thickens, and it paves the way for next year's run of episodes. However, the extra couple of million viewers that will be watching *Doctor Who* on Christmas Day, the Not-We folk who may have missed the 2012 season opener, *Asylum of the Daleks*, won't be left scratching their Christmas-sherry-soaked heads, promises Steven. The mystery of Oswin Oswald – and her Victorian double, Clara, the Doctor's new companion – won't get in the way.

"Once you get the big shapes and colours of *The Snowmen* – the Doctor is grumpy and doesn't want to save the world, and a pretty girl happens to persuade him – this is a Christmas Special that everyone can enjoy," says Steven.

This year, the BBC confirmed that the Christmas Special would air on Christmas Day itself an unprecedented ten weeks in advance. A massive vote of confidence?

"It's the BBC saying to us, 'We trust you to be the centrepiece of our schedule on Christmas Day,' and it's both a compliment and a pressure," says *Doctor Who* producer, Marcus Wilson. "When you're given that very public position, you really don't want to let anybody down. It's a compliment, with a little sting in the tail. But I'm really pleased with what we've done this year. *The Snowmen* stands up there with the Christmas Specials that have gone before."

"Yes," adds Steven, "it's a vote of confidence, although we get a huge number of those. Every time the BBC is defending its track record and trumpeting its successes, *Doctor Who* is right up there. We've got the ratings, the reviews, international success, it makes money, it gets the occasional award... It does *all* the things. It really is a prestige success. It's a show that the BBC is very proud of, and we never doubt it. Of course, nor do we ever take it for granted." ►

Last month, Steven Moffat was handed the top prize at this year's Writers' Guild Awards: a special award for Outstanding Writing. "It's reassuring," he tells **DWM**. "It's specific feedback telling me that I sort of know what I'm doing and I'm not a bloody idiot. However, nothing but nothing counters the blank page. Nothing but nothing comforts you in the face of that paralysis. An award is nice on the night, and I've been quite lucky with awards of late, but it doesn't make writing any easier..."

Traditionally, *Doctor Who* Christmas Specials utilise certain seasonal tropes. They tend to be set at Christmas, for a start. The most Christmassy of Christmasses. The alien threat is usually Christmas-themed, whether it's a spaceship in the shape of a star, killer Christmas trees, ruthless robot Santa Clauses, blood-hungry Christmas angels or, er, flying sharks. And there's no shortage of snow. Never forget the snow, not in a *Doctor Who* Christmas Special. In fact, the monsters in this year's Special are evil, sentient snowmen. With teeth. Each Christmas, the incumbent *Doctor Who* showrunner promises **DWM** readers that this year's Yuletide Special is the 'most Christmassy yet'. So when Steven is staring at the blank page, as white and virginal as a fresh snowfall, surely the words 'Christmassy', 'very', and 'must include snow' are helpful starting points?

"To be honest, this year, I was thinking *not* to go that way," says Steven. "Having twice done take-offs of Christmas standbys [2010 Special *A Christmas Carol*, and last year's *The Doctor, the Widow and the Wardrobe*], I was worried that people would just be looking for the next one we'd be doing, and it would stop feeling like an event and start feeling like a routine."

So, this year's Special *isn't* 'the most Christmassy' to date? But it's traditional to say that it *is*!

"Well," he laughs, "I mean, obviously, *of course* it is Christmassy. It's set on Christmas Eve. And it's Victorian. And there's lots of snow! So we do all of

The Doctor cheers up a bit when he meets Clara. As well he might.

Hoist up your skirts, Clara. Off we go!





Captain Latimer (Tom Ward) has a lot to get his head around...



These children are about to learn that dreams can come true. And not in a good way...

BBC

DOCTOR WHO

CHRISTMAS SPECIAL 2012

STARRING Matt Smith, Jenna-Louise Coleman, Tom Ward, Richard E Grant, Neve McIntosh, Catrin Stewart, Dan Starkey

WRITTEN BY Steven Moffat

DIRECTED BY Saul Metzstein

QUOTE, UNQUOTE

VASTRA: "The Doctor is not kind."

CLARA: "No?"

VASTRA: "No! The Doctor does not help people. Not anyone, not ever. He stands above this world and never interferes in the affairs of its inhabitants. He is not your salvation or your protector. Do you understand what I'm saying to you?"

IN A NUTSHELL...

London, 1892. A fresh snowfall brings something ancient and alien to Earth. But the Doctor has retired. His only three friends – 'the Great Detective' Madame Vastra, her maid Jenny, and Sontaran butler Strax – assist him in his isolation. But that does not mean they approve.

And then – the Doctor meets Clara, and everything changes. "It's the same story, every time," says Vastra. "And it always begins with the same two words..."

"I was never afraid of snowmen as a child - but I think I am now! I like the idea of snow being sentient, and having nasty little fangs in it!"

STEVEN MOFFAT WRITER

that. But really, this year, there's something even more exciting afoot."

More exciting than Christmas? You bet!

In *DWM*'s view, *The Snowmen* matches – and even surpasses – previous Christmas Specials for thrills, laughs, scares, and entertainment for the whole family. Plus, if you are a fan of all that Christmas shlock – and who isn't? – the murderous snowmen and beautifully-realised period setting should still satisfy your appetite.

"Of course, *Doctor Who* is always like doing a period drama; it's just that sometimes the period is in the far future," points out Marcus Wilson. "This year, we only really had *The Power of Three* that's completely contemporary. We hardly ever rock up at a location and shoot as we find it. But the ambition and the scale of stuff you want to do at Christmas is bigger, so you're looking at bigger locations, more extras, horse-drawn carriages..."

"If Steven turned round to me and said, 'We're doing Christmas in Barbados next year,' I wouldn't argue with him, but for me the Christmas Special has got to have some Christmas in it. You've got to have the snow. Danny Hargreaves [special effects] assured me that we've put down more snow during this Christmas Special than we ever have before, and I've got the bills to prove it! Snowfall is one thing, but when you have CG snow that's animated, when the snow becomes a character in the story, that's another level entirely."

"I was never especially terrified of snowmen as a child," admits Steven, "but I think I am now! Our ones look properly creepy. I like the idea of snow being sentient and having nasty little fangs in it. Kids will be making snowmen this Christmas, wondering if their snowman will come to life. That's cool *Doctor Who* stuff. You always look out of your window, and see what's out there, and what you can claim ownership of in the name of *Doctor Who*."

Delicate subject, but... has Steven caught any of retailer John Lewis' Christmas 2012 TV campaign?

"Ha! Yes, I have. They had the same idea, didn't they?" Rather than universal domination, the snowman in the John Lewis commercial is – as far as *DWM* can ascertain – merely hellbent on galumphing into its nearest John Lewis to buy a matching scarf-and-glove combo for its snowman girlfriend. Although, this is still quite creepy when you consider that the last thing 'her outdoors' needs is to keep warm. Oh, and John Lewis' snowmen only move when you're not looking at them. Yup. That's a thing. "They're Weeping Angels!" exclaims Steven. "Who'd have thought? The return of the Weeping Angels, in a John Lewis commercial." It's the only explanation, isn't it?

Meanwhile, *The Snowmen* marks the return to *Doctor Who* of three other fan favourites, from 2011's *A Good Man Goes to War*: Silurian – and part-time Victorian detective – Madame Vastra, Vastra's maid – and part-time girlfriend – Jenny, and rehabilitated Sontaran nurse – and part-time Sontaran corpse – Strax. No point in letting death get in the way of bringing back a popular character, right?

"The moment I first wrote those three barking characters," laughs Steven, "I just thought, 'Well, that's a spin-off waiting to happen.' They're such easy characters to write. I did kill off Strax, and

I've barely explained how he comes back to life – that will be a DVD extra, for those who are being pedantic – but Dan Starkey [who plays Strax] is just so bloody hilarious, you've got to have more of him. It's not like a savvy audience won't think, 'Well, they've brought back that character because he's too good to kill off.' And that's fine. You don't throw away a good character."

The Snowmen also sees a return to the *Who* fold for former charlie Doctor, and one-time cartoon Doctor, Richard E Grant. In 1999, Grant played an unofficial Tenth Doctor on TV, in Steven Moffat's skit for Comic Relief, *The Curse of Fatal Death*. Four years later, Grant surfaced online as an unofficial Ninth Doctor, in flash-animated webcast *Scream of the Shalka*. But *The Snowmen*, in which he plays the sinister Dr Simeon, is Grant's first foray into TV *Doctor Who* proper. "How could it have taken us so long?" exclaims Steven. "First day he was on set, Marcus Wilson was texting me saying, 'He's perfect!' And so he is. Such a splendid villain, in the grand old tradition, but somehow without ever being silly or hammy."

"Of course, it's the second time I've worked with Richard on *Doctor Who*. When we made *The Curse of Fatal Death* for Comic Relief, way back in 1999, he was one of our all-star parade of regenerating Doctors, although he admitted that he'd never actually seen *Doctor Who*. Didn't have a clue what was going on. Didn't know what a Dalek was. Which, I have to say, didn't stop him being brilliant. Aside from being brilliant again in *The Snowmen*, he gives us that extra bit of star quality. And I should add, he's now caught up on *Doctor Who* with lots of box sets. He is one of us now!"

But sure to be the most scrutinised star of *The Snowmen* is Jenna-Louise Coleman, making her debut as companion-to-be Clara, a Victorian ►



Madame Vastra is looking out for her old friend.



Sporting a Troughton-style hat, the Doctor has decided to withdraw from adventuring...

governess – or Junior Entertainment Manager aboard *Starship Alaska*, if you're into conspiracy theories – moonlighting here as a pub barmaid. Keeping up? "Jenna was very excited that she was getting, out of Christmas, two new characters effectively," says Marcus. "We offered her a vocal coach to work on the accent for the governess. Jenna was very tuned into all that stuff already, because she's an actress who really works hard. She really does think about it and prepare. In the TARDIS the other day, I was looking at her script, and it's covered in lines and notes."

Jenna's first few episodes as Clara weren't recorded in the order that they'll air, "which was nice for Jenna, to have shot a couple of episodes by the time we reached the Christmas Special," explains Marcus, "so she had a better idea of Clara's journey and was more prepared for her first big appearance. The relationship between the Doctor and Clara is very much a battle of wits. They're sparring with each other on an intellectual level, but then there's a bit of heat between the two of them, too. The Doctor doesn't know how to handle that. He's quite embarrassed by it. But Clara is a girl who knows her own mind. She doesn't have the Doctor's knowledge, but she's got the smarts. Whereas the Doctor often arrives at things through a very complex method, Clara is actually quite savvy, and she'll cut straight to the chase. It's lovely seeing the two of them go on the same journey, but take very different routes to get there."

"To travel with him in the TARDIS, you have to be somebody who's charmed and excited by the Doctor," takes up Steven, "as opposed to just wanting to punch him. Quite a lot of people – within the show, I mean – want to slap the Doctor. He's very difficult to deal with. A very, very mercurial man. The companion has to be someone who is confident enough to sort of play the Dr Watson without ever thinking that they *are* the Dr Watson. The companion has to realise that, to handle the Doctor, you have to stand there and ask him questions now and then – but never to feel that that puts them in the inferior role."

"The companion makes between awe-struck assistant and slightly irritated parent, particularly with Matt [Smith]'s Doctor. That's what Amy was so good at, by the end – knowing what the Doctor is thinking, knowing what he's doing, and being aware that, while he is the cleverest, greatest genius in the universe, and the bravest and kindest man, you do have to remind him not to do up his shoelaces while the supernova's going. Also, the companion has to be someone who is willing to run away with a strange man in a blue box. And that's not

"The Doctor is very difficult to deal with. The companion has to be someone who's excited by him, and not just wanting to punch him."

STEVEN MOFFAT WRITER

everybody. It really isn't. There must be a reckless streak in you. There must be something unresolved. You must not already be on the correct path of your life."

With the Christmas Special almost upon us now, how is production progressing on the 2013 run of episodes?

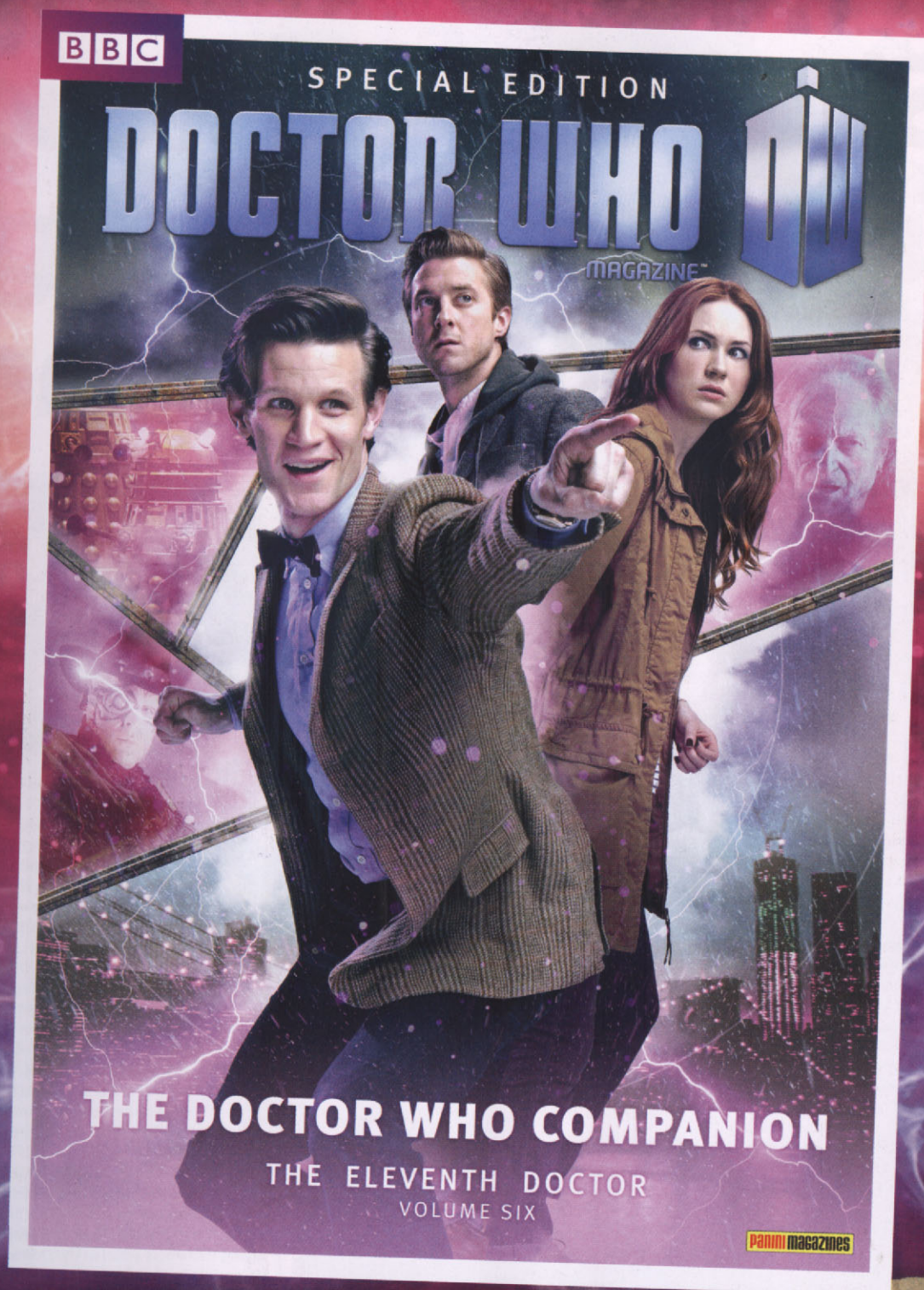
"By the time this interview is published, in mid December, we'll have finished shooting the 2013 series," says Marcus. "We'll be approaching final edits of Episodes 7 and 8 [Neil Gaiman's Cyberman episode, and Steven Moffat's season finale], and working on CGI and sound for Mark Gatiss' episodes [3 and 6]. As ever, it'll be a race to the finish to get them on air for April. We've got some very heavy VFX episodes at the back end of the schedule. We'd have liked to have done them earlier, but the script gods were against us."

"Obviously, we are gearing up for the 50th anniversary, too. Steven pitched myself and the director the full storyline of the Anniversary Special the other night, for the first time. We were both like, 'Wow! Okay. That's cool. How the *hell* are we going to do that?' Expensive. Ambitious. Thrilling. All the things that you'd want from an anniversary. A love letter to the fans, and an absolute romp and a thrill for the casual viewer. We'll be shooting that in April 2013. Exciting times." **DWM**

The villain of the piece – Doctor Simeon!



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panini magazines

"She's this mysterious The Doctor can't put his on what it is about

We've already seen her as a soufflé-making entertainment officer, trapped inside a Dalek - but now it's time to meet her properly! Will the real Jenna-Louise Coleman please stand up?

Interview by **BENJAMIN COOK**

"It's quite overwhelming," ponders the Doctor's new companion, 26-year-old Jenna-Louise Coleman. "We saw the first cut of the Christmas Special the other day, and me and Matt [Smith] were saying, 'We come into work each day, and you're in work mode so much that you kind of forget

that it's going to go out! People are going to see it!' It's really exciting. It's going to make Christmas Day quite special for me. I've got family over from Australia, so there will be 12 of us, in a cottage in York, crowded around the TV. It's my grandma's favourite show as well. She adores Matt. She's been trying to persuade me to hook them up."

Last seen as Oswin Oswald - Junior Entertainment Manager aboard the *Starship Alaska*, in fact a Dalek undergoing an identity crisis - in 2012 season opener *Asylum of the Daleks*, Jenna returns in this year's Christmas Special as a new character - we assume - called Clara, a Victorian governess and the Eleventh Doctor's

new companion. Is she mad? In a coma? Or back in time?

"I'm oblivious," states Jenna, proudly. "Oblivious to it all. Clara doesn't know the key - the link from my first ep, to Christmas, to next year's episodes - so I don't need to either. I'd rather not know. Matt keeps getting asked, 'But she's a Dalek! How?' I'm getting that, too - people asking, 'What's going to happen?'"

Do they think you're lying when you say that you don't know?

"Yeah! I say, 'Even if I did know, I couldn't tell you,' and they wink and go, 'Ohh, I see.' I'm like, 'No, seriously, I don't know,' but they don't believe me. It's going to be really interesting to see how it's resolved. I've faith in Steven [Moffat]."

When did Jenna find out that the companion character was a Clara, not an Oswin?

"My audition scenes had three different character names," she explains. "Clara was one of them; Oswin and Jasmine were the others. Steven said that Clara

Clara joins the Doctor.



works really well to shout. He was walking around, trying it out - 'CLAAARAAAA!' - because it's going to be shouted a lot next year. Mostly by the Doctor."

When we meet Clara in the Christmas Special, she's leading something of a double life: she's a 'practically perfect' nanny to two children, whilst moonlighting as a barmaid in her uncle's pub down the road. "It's all happening," chuckles Jenna. "Caro [Skinner, executive producer] said to me, 'There's probably even more development [for Clara] within the Christmas Special than in the eight episodes of the next run!' My initial audition was for this Mary Poppins-esque governess, but Steven had also written Oswin, and I read for a modern Clara as well... The barmaid Clara, the Nancy from *Oliver Twist*-esque Clara, is lots of fun. I'm trying to find a thread through these different Claras."

But Jenna worries about making the character likeable. "When you play somebody that's smart - actually, Matt says this a lot, because the Doctor has all these big speeches - it's important not to ever seem righteous or moralistic. That's quite a big fear of mine. If you're playing somebody clever - I'm not saying Clara is as smart as the Doctor, but - you have to strike that fine balance. It's something I'm trying to be aware of. When I was first auditioning, I had all these lines that were very much bossing the Doctor around - 'Here's my coat, Doctor' and 'The thing about living entities is, they tend to know who's boss' - and it's about watching that things don't get too officious..."

Nonetheless, the mutual attraction between Clara and the Doctor is undeniable, and instant. "She holds her own against him, and he kind of likes it," says Jenna, "but also they're wary of each other. She's this mysterious girl, and the Doctor can't quite put his finger on what it is about her. It's the same for her, because he's this mystery man who's landed in a blue box... They both have a lot of questions. She's the kind of girl who doesn't really open up or wear her heart on her sleeve. All these things are bubbling under the surface. It's definitely a challenging relationship. It keeps changing the way I look at it. Every day, I come in from work and something different has happened between them. Also, as me and Matt have got to know each other,

Clara soon finds herself embroiled in a spooky mystery when she meets the Doctor.





girl. finger her."

that's kind of been mirroring the relationship on the show. These two characters are doing the same sort of dance. They're dancing around each other. It's going to keep on evolving, I hope."

Jenna started her work on *Doctor Who* in the summer of 2012. By the time she recorded *The Snowmen* in August, a number of her 2013 episodes were in the can already. "We're doing them all out of sync, which is good, because I was up and running by the time we shot the Christmas episode. Me and Matt had a dialogue. I'd got to grips with the studios. But Christmas is totally self-contained. It feels like its own separate story. I absolutely fell head over heels with the script. I really didn't want the Christmas Special to end. I wanted to stay on it forever. It's so much fun slipping between accents, and riding horses and carriages... It's been brilliant."

The Special's eponymous monsters – as glimpsed in the trailers – are killer snowmen – and there's also an Ice Governess. "It's fabulous," grins Jenna, "and extremely Christmassy, isn't it? I had a man in a green leotard being the Ice Governess. I had some mock-ups of what the CGI is going to look like. That helps. Like, we've just filmed an alien planet episode [Episode 2 of *Doctor Who*'s 2013 run] and spent several scenes staring at green screens, but the director showed us what we're staring at, what it's going to look like when it's finished, and – oh my God! – it's like this huge, epic, overwhelming, boiling, red-orange planet, like, right in front of our eyes! It's good to get an idea of what you're acting opposite."

For the 2013 run, there's a new TARDIS control room, too. It débuts in *The Snowmen*. "It's so cool! It's much more like a spaceship, I suppose – the Doctor's new gadget. He's really proud of it. As am I, actually. I've shown a few people around and I'm like, 'This is the new TARDIS,' as though it's all mine. It's all change. It's interesting seeing Matt change, too. Initially, he was like, 'The Doctor does *this* and *this*.' But maybe with Clara it's something else?"

"I sat and watched the last five episodes on TV as a viewer – well, the last four – and it was interesting to see where they left the Doctor. I'd started filming the Christmas Special before the Angels episode [outgoing companions Amy and Rory's final outing, *The Angels Take Manhattan*] had aired. Afterwards, I was left thinking, 'Since *The Eleventh Hour* [2010], Matt has really taken the Doctor on a journey. He became almost like a grandfather to Amy and Rory, or the weird uncle, but...' On meeting Clara, it's interesting to see him becoming younger again." 

"Vastra and Jenny are very, very close girlfriends. But nobody knows what goes on behind locked doors."

She's scaly and green, and the head of the team! Neve McIntosh tells us how she feels about being a role-model for young lizards.

Interview by **BENJAMIN COOK**



A

fter 2011 mid-season finale *A Good Man Goes to War*, Matt Smith told Paisley-born Neve McIntosh that she was bound to be back as Victorian lizard lady Madame Vastra. 'Everyone loves you so much,' he explained. "But you don't believe it's really going to happen," says Neve, when **DWM** meets her for lunch in Soho in November 2012. "You go, 'Oh yeah, that'd be lovely.' Well, it really was. It was a complete and utter surprise to be invited back. Initially, I was booked for just two weeks, to do a 2013 episode, but then it turned into two months, because they said, 'Oh, you're in the Christmas one as well.' So I stayed in Cardiff, two months, up and down."

It's fair to say that *Doctor Who* fans have gone a bit mental for Vastra and her partner, Jenny. "You hope that you get that kind of reaction," says Neve, "especially if you turn up as a big green lizard kicking ass. I love it. We're kicking some serious butt. You never know how it's going to get taken, but when I started looking on the internet - which is a double-edged sword, usually - everything that was getting posted was really positive. All the artwork everyone put up is astonishing. And the stories! All of a sudden, everyone's imaginations took off."

What is it, then, about the characters that's captured people's imaginations?

"Mr Moffat wrote us some fantastic lines. And the story

Madame Vastra tries to help the Doctor rediscover his sense of curiosity...

POLICE "TIME" BOX



between me and Jenny is brilliant, that whole 'nice little cheeky girl' fun that we have. If I were a kid watching it, I'd love Vastra." She pauses, before adding: "Obviously, there's the adult humour that hopefully the kids won't get. You don't want it to be overtly sexual, because it's for kids, but also you don't want it to look like it's too weird and wonderful. Yes, she's a lizard, and her girlfriend is a human, but otherwise it's just kind of normal. Catrin [Stewart, who plays Jenny] and I went for, right, we're very, very close girlfriends. But nobody knows what goes on behind locked doors."

"Reaction [to their relationship] has been immensely positive, which is great. As a gay icon, that's really weird, because she's green, but it works. And we're doing our bit for inter-species relationships. I've never, ever thought of describing myself as any kind of role model - oh God, my mother would laugh - but you do have to think about that. If people get to know me, I can't go out and get up to some of the s*** that I used to when I was younger. I'll do my partying in private. So it's going to be interesting to see people's reaction to Vastra this Christmas. I'm scared a bit. I want her to live up to everyone's expectations. I want them to love her for what they loved her for before."

Alongside Vastra and Jenny, Strax the - resurrected - Sontaran returns this Christmas. He may be sulking on a cloud in Victorian London, but the Doctor has a gang these days. "We're the Scooby Gang! It's turning into that," exclaims Neve. "We've got our own lives, but then sometimes the Doctor turns up on our doorstep, needing help or whatever. It seems to have happened so naturally, but also, when I was trawling the internet, loads of people were going, 'Vastra and Jenny should be together, and Strax should come back as their butler.' Of course, everyone talks about us getting a spin-off. I don't know."

Would she be up for that?

"I'd love it to happen, even if it were just a one-off. That would be astonishing. There's a lot

of great banter and camaraderie on set. We take our lead from the crew."

In *The Great Detective*, the Christmas Special 'minisode' that aired as part of the BBC's *Children in Need* telethon last month, the Scooby Gang was attempting to coax an ill-tempered Eleventh Doctor out of retirement. "He's locked himself away," explains Neve. "After losing Amy and Rory, he doesn't want to be hurt by a companion again. But of course we've now got Clara turning up..."

Like Vastra, Clara is more than a match for the Doctor. They both give as good as they get. "On screen, it's all about the Doctor. We're there to support him. But it's good to have a bit of banter. Vastra should stick up for herself. She knows who she is. She doesn't mean any harm by it. That's just her

nature. She's the sort of 'filter' for anyone getting to the Doctor. She has become very protective of him. There's a strong friendship developing there - which is great, because that's developed naturally, between Matt and I, as we've worked together."

Neve first played a Silurian - two, in fact - in 2010 two-parter *The Hungry Earth/Cold Blood*. To prepare, she studied reptiles. "I went straight out to HMV and bought David Attenborough's *Life in Cold Blood* [BBC One, 2008]. There's a monitor lizard, it runs really fast, and that's the one I thought of for Alaya. There's another, heavier one - the Komodo dragon, I think - that I got for Restac, that always pulls its head forward when it's threatened. It's so weird talking about this! I got a bit of time on set with Ailsa Berk [choreographer], who was working with a lot of the other girls who were my army, and she was giving me hints, like the movement of the jaw. They've given me such a great jawline."

Since *A Good Man Goes to War*, Neve's prosthetics have been tweaked. "They've remoulded me a bit," she chuckles. "Vastra is more streamlined. She looks more like me now. And she's a different shade of green." This reminds Neve of the very first time a young fan saw her in full Vastra get-up: "I went, 'Hello,' and he looked up at me... and screamed! We've had kids coming down, visiting the set, and they're all a wee bit nervous at first. Even my boyfriend was like, 'I'm not kissing you in that!'"

Shooting *Doctor Who* aside ("You can't say no to *Doctor Who*," she smiles), this summer wasn't the happiest for Neve. "It was a bit mental. My mum wasn't well. She had to go through chemo, so I kept dashing back to Scotland to be with her. She's fine now. She got the all-clear. She's an amazing woman. I'll never get rid of her. She's already had the blood tests that say they're 99.9999% sure that she's beaten the cancer."

So you really have something to celebrate this Christmas.

"Absolutely, yeah. I'm getting up to Scotland, and we'll be watching *Doctor Who* together, as a family, on Christmas Day." To be at the heart of the BBC's Christmas schedule is, says Neve, a huge honour. "We're all supposed to be playing it cool, like, 'I don't really care, yeah,' but I love it! How many kids are going to be sitting down and tuning in, surrounded by ripped up wrapping paper, going, 'Shut up, mum and dad!' And I love the thought that, if this is too scary, you might see some more evil-looking snowmen built around the place. That would be cool. Or we're going to stop every kid building snowmen! As a kid, I knew the Daleks were silly lumps of plastic, but you still hid behind the sofa. Part of the thrill was being scared by it. I don't want *The Snowmen* to scar them, but I hope it stays with them." **DUM**

Neve's previous Silurian roles: Alaya...



... and Restac.



"It's kind of like this big gang of weird-looking people. To come back is amazing..."

She's Madame Vastra's loyal maid - but there's a lot more to Jenny Flint than meets the eye! Catrin Stewart reveals how she loves playing her sword-wielding alter ego...

Interview by **BENJAMIN COOK**

"I had no idea. Not a clue," confesses Catrin Stewart, asked if she'd been given any hint that she'd be back as Jenny when she recorded 2011's *A Good Man Goes to War*. "It was quite a small part, really - of a maid. I was only in a few scenes, but really enjoyed it. When it aired, I remember Neve [McIntosh, who plays Vastra] telling me that there were quite a few things on the internet, people saying how they loved us, websites about spin-offs... I didn't think anything of it. I just knew that *A Good Man Goes to War* was quite a good episode.

"But then I did, like, two conventions, and people were saying how much they liked us, how they'd really like to see us back... I always thought it would

be brilliant, because we didn't die or anything, so it was left open, but it was really out of the blue when they said, 'We'd like you for not just one episode, but two!' There's Christmas, and then at least one or two next year... It was especially amazing to be doing the Christmas Special, too. Everyone watches on Christmas Day! To be asked back for Christmas, to come and be the Doctor's friends, is brilliant. I feel very privileged to be a part of it."

Although Jenny and Vastra are, points out Catrin, "very different characters," she attributes their appeal to the fact that they work as a pair. "A pair of kick-ass women," she grins. "People find that exciting. And the fact that they're from Victorian times, and one of them is a lizard

woman, in these amazing costumes, doing some sword fighting... In next year's Episode 6, I even do some judo moves! I don't think there have been any characters like them before. It's unique. And we've got this funny relationship where I'm Vastra's maid, but there's obviously more to it than that.

"It's mad how just one episode can stick in people's memories. I found these websites where people are creating further stories for Jenny and Vastra, all set in Victorian London. 'What would happen if they had their own series?' Obviously, this show has a huge following, and very dedicated fans. At one of the conventions, people did fancy dress, and some of them were dressed up as us. Wow! It's brilliant, and odd."

In the Christmas Special, Vastra and Jenny's relationship with the Doctor reaches new heights. "He calls on us for

The strangest-looking bunch of detectives in all of Victorian London.





help," explains Catrin, "and we turn up with Strax. It's kind of like this big gang of weird-looking people. To come back is amazing, because I didn't actually get to work that much with Matt [Smith], Karen [Gillan] or Arthur [Darvill] in *A Good Man Goes to War*. What was brilliant this time was, we were with Matt practically the whole time. In one of next year's episodes, I kind of go on my own little mission with the Doctor..."

Catrin cannot sing Matt's praises enough. "Everyone is so welcoming on set," she says, but Matt especially. "He has new people coming in every episode, and he really embraces them. He makes you feel part of it. If there were anything I wasn't sure of, he'd always be on hand to help. You have to form these close relationships on camera - they have to look real - so it really helps if you get on with the actors. It makes the chemistry a lot easier and more relaxed. And there's quite a lot of hanging around in telly, so we'd all be in the green room, in this big Victorian house [Treberfydd House] in Brecon, chatting away, with Neve and Dan [Starkey, who plays Strax] in their alien heads..."

Did acting opposite co-stars in such heavy prosthetics take some getting used to?

"It's odd. It's really odd," Catrin acknowledges. "But you kind of get used to it, because the prosthetics are so good. Neve's especially kind of moulds into her face, and it kind of looks beautiful. You really believe that they look like that. There were moments on set where I just laughed to myself, looking around and thinking, 'This is crazy. I can't believe this is my job. I'm so lucky to be here.' It's kind of like being a kid and playing. What's weird is, Neve and Dan can't hear you that well under their prosthetics, so you really have to shout when you're talking off camera. And you help them with their water, to sip it through the straw. If I found myself moaning about my corset or the heat, I'd get a look off Dan or Neve, and then I'd think, 'God, I'm lucky. I'm not in prosthetics. I haven't been in since Sam.' I really admire them. They never complained. When I'd see Dan or Neve after, if we had days off, I'd always think, 'Oh God, *that's* what you look like!'"

In DWM 437, Catrin explained that she and Neve had concocted a history for Jenny and Vastra. "I'd made up in my mind that Jenny was this orphan girl," she revealed, "and Neve had adopted me and taken



"Well, at least I don't have to dress up as a lizard or a potato."

me under her wing." Has anything in *The Snowmen* - or any other episode - contradicted the actors' backstory? Have they had to retcon anything?

"Well, it's all about time travel," considers Catrin, "so it's kind of hard to work out how the hell we got to... you know, filling in the gaps. We decided that maybe we've seen the Doctor a few more times since *A Good Man Goes to War*. The fact that we were there to help him and do these missions... We didn't need to do as much backstory this time. This one is more about the whole gang of us. I suppose it's up to the fans to piece it together, because they've watched all the episodes in between. It's the magic of telly, and the magic of *Doctor Who*, that they can write us back in after a year-and-a-half's worth of episodes, and it can still make sense."

So has Catrin become a fan of the show since appearing in *A Good Man Goes to War*?

"People assume that I am, because I'm in it, but I hadn't watched that many episodes beforehand. For me, it's a job. I've watched a lot more since. I'm becoming a fan. I caught the last series, the one with Karen and Arthur, and it's really fun to watch, especially knowing what it's like on set. It's amazing how it looks on screen, once they've got the sound effects, all this CGI happening, the aliens... When you're filming those bits, it's hard to imagine what it's going to look like on TV. Especially at Christmas, with all these snowmen. When it's all put together, it's going to look amazing." **DWM**



Jenny and Vastra fight side by side during the Battle of Demon's Run.

"The Doctor and like Blackadder There's a lot of menace to

Butler, henchman and nurse - in his role of Commander Strax, there are quite a few strings to Dan Starkey's bow. May he take your coat?

Interview by BENJAMIN COOK

Dan Starkey's first outing as a Sontaran - in 2008's *The Sontaran Stratagem*.

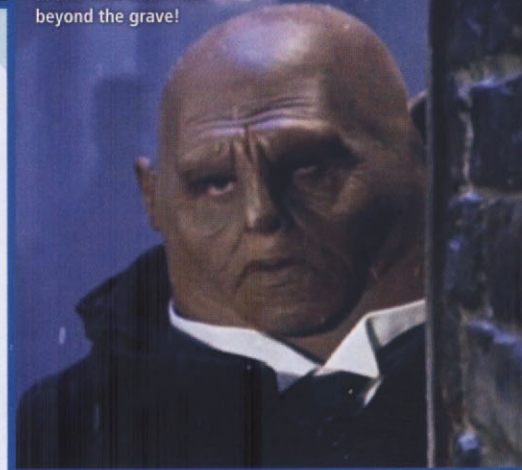


Strax are a bit and Baldrick. humour and be mined."



Strax as he appeared in *A Good Man Goes to War*...

... and now back from beyond the grave!



With good reason, Sontaran master Dan Starkey suspects that his association with *Doctor Who* may never end. "Being a clone race, I can be brought back again, and again, and again," he smiles. "Once the rubber suit fits, you're in it for life. Unless you're rubbish. Luckily, they liked what I did."

Last year, in *A Good Man Goes to War*, Dan made his debut as Commander Strax, as whom he's returning in *The Snowmen* on Christmas Day (as well as in Mark Gatiss' Episode 6 and Steven Moffat's Episode 8 in 2013). Previously, Dan played Commander Skorr and Lieutenant Skree in 2008 two-parter *The Sontaran Stratagem/The Poison Sky*, Commander Jask in David Tennant's final episode, 2010's *The End of Time, Part Two* ("I was knocked out with a mallet – a small, brief moment of glory, but at least I got to hijack David's grand moment of regeneration"), and Fleet Marshall Jaka in Big Finish's 2012 *Doctor Who* audio drama *The First Sontarans*. "I'm a Sontaran veteran," says Dan. "It's the gift that keeps on giving."

It's mid November. In Soho, London, over lunch at Bocca di Lupo ('I avoided the jacket potato on the menu,' Dan will tweet on his way home. 'It would have felt like an act of cannibalism'), Dan is explaining why Strax is his favourite Sontaran role to date: "When I got the script for *A Good Man*

Goes to War, it was kind of like, 'Great! It's a really fun character. It's not just the Sontarans en masse, plotting and doing Sontaran things. Strax is a very specific Sontaran.' Also, I'm a sucker for that kind of storyline. It's like *The Dirty Dozen*, or *Jason and the Argonauts*, or –"

Putting the band back together?

"Yes, it's *The Blues Brothers*. Ha! You don't need to see those characters' entire backstory, but it's alluded to, that something interesting has happened. The Doctor has a connection with them. Rather than seeing Strax and the Doctor's first meeting, it's quite nice that you don't have that origin story, so the audience has to construct it for themselves. When I was a kid, about five or six years old, watching Peter Davison episodes, back when *Doctor Who* was like a documentary – it was real! – and I didn't know much about previous adventures, you actually had to fill in the gaps. You had to make it up yourself. That was so exciting. By the time Sylvester [McCoy] came along, I still loved his episodes, but by then I was more of a connoisseur."

As our lunch arrives (Dan has plumped for pumpkin risotto with amaretti; like his co-star Neve McIntosh, he is a strict vegetarian), Dan offers *DWM* a glimpse into the Sontaran mindset: "You've got a specific set of parameters. They're bad-tempered, they relish warfare, there's this thwarted savagery... Also, Steven Moffat has written so many great jokes, it's a pleasure to do. And the

costume, to some extent, dictates the performance. Not detracting at all from the Cybermen, because they've got their own monolithic kind of terror, and what [voice actor] Nick Briggs has done with the Daleks, but the audience can have a more personal connection with a Sontaran, because they're humanoid, and it's my face animating the rubber mask, and the fact that Strax is an ally of the Doctor... Not to get sentimental about it, but you want the audience to invest and care about Strax, as the Doctor does...

"The character I played in *The Sarah Jane Adventures*, Clark [the leader of the Skullions, in the *Doctor Who* spin-off's final outing, the two-part *The Man who Never Was*, in 2011], that was a proper encased performance. It was like being inside a diving helmet. It was quite a long week. I was giving a performance through that – it was much more physical, and more vocal – but I felt like a prop. I was quite despondent in some cases, when I was being moved around. And I couldn't hear anything. With Strax, though my hearing is knocked out a bit, I can react to other

actors' performances, and my function within the episodes is different, and it's much better. I'm much happier."

In *A Good Man Goes to War*, Strax died. In *The Snowmen*, as eagle-eyed readers will spot, he is alive again. But how? "That is... addressed," Dan smiles. "There will be a little Easter Egg thing about that. We recorded a scene between Jenny, Vastra and Strax, set two days after the Battle of Demon's Run, before they're taken back to their time zones. I don't know if it's going to be a preview online, or a DVD extra or what, but it's a lovely little scene. Inevitably, when it came out that Strax was returning in the Christmas Special, I was getting a lot of people tweeting me, 'But you're dead! Why are you alive?' I'd tweet back: 'As much as I'd like to answer that, I really can't. No comment.' It's not being standoffish. I want people to enjoy it as Steven Moffat intended. And I want to keep my job."

What we can tell you is, Strax's resurrection has left him – how should we put this? – a few slime-bait sandwiches short of a speel fox's picnic. Both funny peculiar and funny Sontar-ha-ha! "Mind you, Strax has always been a bit odd, hasn't he?" points out Dan. "There's a gap of understanding between Strax, who's an alien, and how we as human beings would understand a situation. It's almost like someone who has English as their second language. Within that, there's a lot of humour and menace to be mined."

Describing the relationship between the Doctor and Strax in the Christmas Special, Dan says: "It's almost like Blackadder and Baldrick. Strax is like the Doctor's henchman, on loan from Vastra. Quietly, I think Strax really, really respects the Doctor – probably as a great warrior – but there are some things, as a Sontaran, that you simply ►



can't admit to. As you saw in his death scene, as Strax was dying, he actually wasn't enjoying it that much, which came as quite a surprise to him. So he has actually wised up a bit. There could be an interesting episode in the future if Strax were to meet another lot of proper Sontarans, whether or not he'd suddenly go, 'Oh... no, er, Sontar-ha! I am actually really cool.'

For *The Snowmen*, Strax has swapped his Sontaran armour for the 'warrior butler' look. It was all the rage in 1892. But does a black tie and tailcoat befit a son of Sontar?

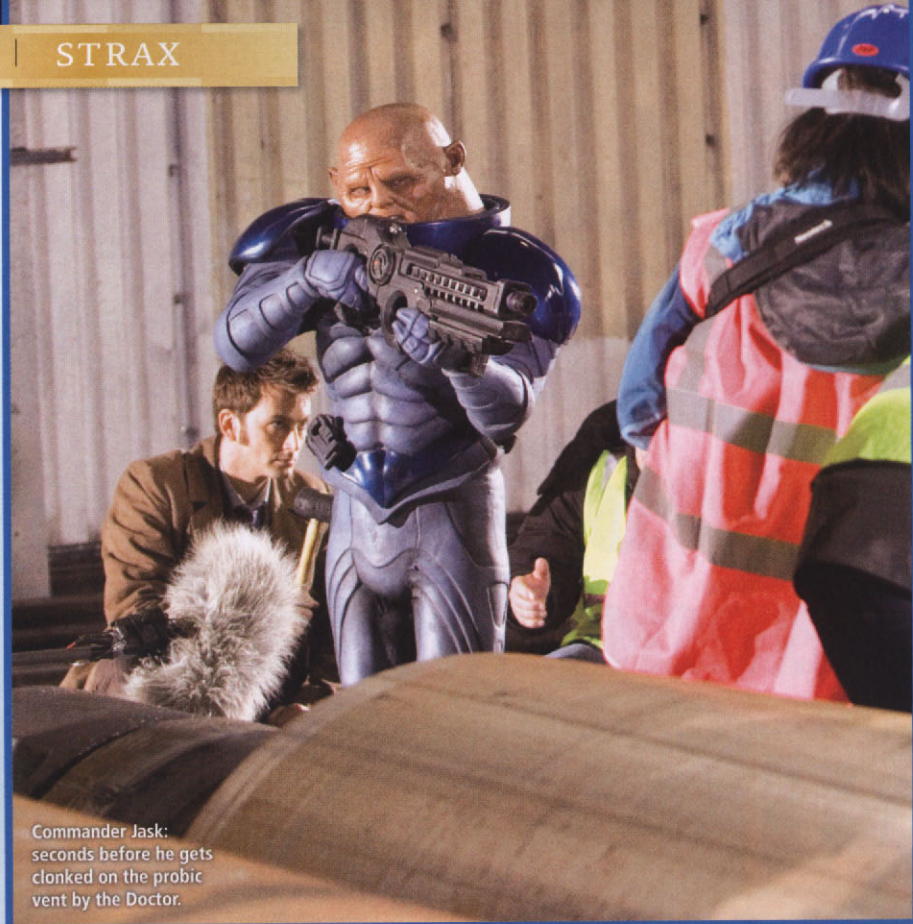
"Ha, probably not. Although, I did send an email to [DWM editor] Tom Spilsbury after *A Good Man Goes to War* aired, suggesting that it'd be quite fun if, in a spin-off series, Strax were Madame Vastra's grumpy Victorian butler."

In the email, published in DWM 438's *Galaxy Forum*, Dan wrote: 'I have visions of my Sontaran head, with a tiny bowler hat perched on it, emerging through the gas-lit fog... Let's all hope for Steampunk Silurians and Sontarans for Christmas! Prophetic much?'

"I genuinely had no idea," insists Dan. "I don't know whether Steven read my letter and went, 'Now, there's a thought...' In my next letter to DWM, I think I might request a fight with [Penguin-shaped former comic-strip companion] Frobisher."

However, fitting into Strax's tie and tails is, explains Dan, "the easy bit." It takes a lot longer - three to three-and-a-half hours - to put on the prosthetic. For Dan, shooting days can last as long as 15 hours. "We have a laugh on set, but I do have to sit in a corner for a while - I mean, in order to do the job - and go to sleep, basically. I'm very good at power napping. It's on my CV. I've got my towel. It's like *The Hitchhiker's Guide to the Galaxy*. I put my towel on the floor, lie down like a pharaoh, then zizz for ten minutes. Eating is tricky, too. You don't want to eat any of the mask, which is quite easy to do, because it's glued all around your mouth. So I always tend to eat by myself, in front of a mirror. It's like teaching a baby to eat. And it depends what's on the menu. If it's spaghetti, that's a nightmare.

"But it's a lovely event when you first arrive on set, in full costume. At Roath Lock [the BBC's studio complex in Cardiff, where *Doctor Who* - amongst other shows - is made], in order to get from the prosthetics room to the studio, you have to walk down this kind of neutral corridor... If I haven't induced a horrified double-take at least once a day, then I don't feel I've done my job. Neve gets it, too.



Commander Jask: seconds before he gets clonked on the probic vent by the Doctor.

"I wrote to DWM, suggesting that it would be quite fun if Strax were Vastra's grumpy Victorian butler!"

People will open a door to us, and jump out of their skin."

Neve described Vastra, Jenny and Strax as 'the Scooby gang'. "It's not the UNIT family in the 70s," considers Dan, "but with the programme that can go anywhere, it's nice having an anchor in the Victorian era. I like the idea that the Doctor might have mates in the Middle Ages as well, or in the Renaissance. Viewers can imagine what the gang gets up to when the Doctor isn't around."

Are they solving mysteries? What does Dan reckon?

"I think they are, yeah. Convoluted Victorian mysteries. There are lots of things that Strax finds 'uncanny, and leads that he finds that turn out to be quite mundane. 'There's a small boy covered in black powder walking down the street. He has a long weapon, with a brush at the end.' 'That's a chimney sweep, Strax.' 'Oh.'" This is a spin-off series waiting to happen, suggests Dan. He even has a title: "Yes! *The Strax Chronicles*."

On Christmas Day, Dan is planning to pour himself a glass of wine, and settle down to watch *Doctor Who* with his family. "It'll be fantastic," he says. "When I was a kid, I was an absolutely massive *Doctor Who* fan - I thought about very little else between the ages of five and 13 - so the fact I'm working on it now is mind-blowing. I was back at my mum and dad's house the other day, sorting

through boxes from the attic. There was a big box of my drawings from when I was about eight. The only things that I drew when I was eight, I found, were pictures of the TARDIS console, pictures of my cat... and there was a picture of a Sontaran as well! I hadn't quite got my Sontaran anatomy sorted back then, but it's not bad. The fact that I'm actually playing that character now, the one that I drew when I was eight years old... well, that is just incredible." **DWM**

All these Sontarans look just like Dan Starkey, you know.

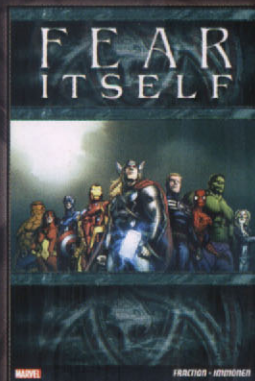


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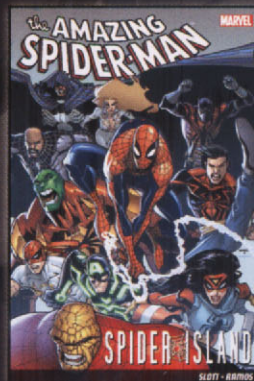
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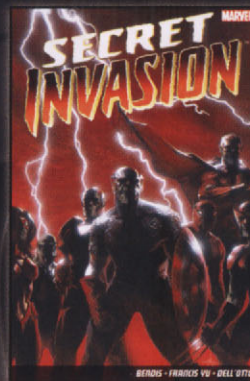
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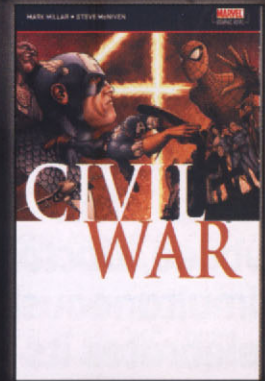
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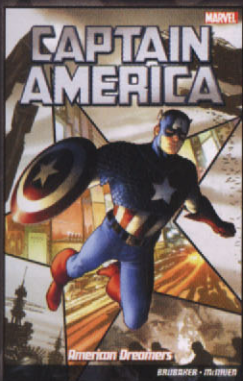
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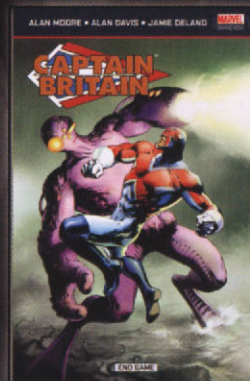
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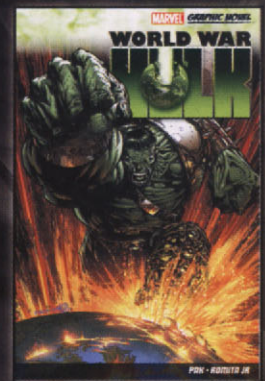
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"Happy birthday, Doctor."

For its silver jubilee, *Doctor Who* simultaneously celebrates its past and steps into the future with a new identity...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES TWENTY-FIVE (1988-89)

I need to begin with a confession. I didn't watch this series – or the next – on original broadcast. Season 24 had seemed a bit silly to me. The Seventh Doctor had seemed a bit silly to me, and so had Ace, who hadn't, in *Dragonfire*, resembled any teenager I knew. I was a teenager myself at the time, you see – and on top of that there were exams and boys and... oh, you know. Stuff. The show was also seen, at least among my peers, as more uncool than it had ever been and

it hardly seemed worth trying to persuade your parents to miss *Coronation Street*. For many years afterwards I said I wasn't keen on the Seventh Doctor's era. In fact, I was utterly dismissive of it.

But eventually, I finally watched a bit more of it – and it was a revelation. It was wonderful. I loved the Seventh Doctor. I loved Ace. I loved the tone of the show, and I loved the stories. All of them.

Remembrance of the Daleks came in at number 14 in DWM's *Mighty 200* poll in 2009. It's a popular story and you can count the crowd-

ANDREW CARTMEL SCRIPT EDITOR

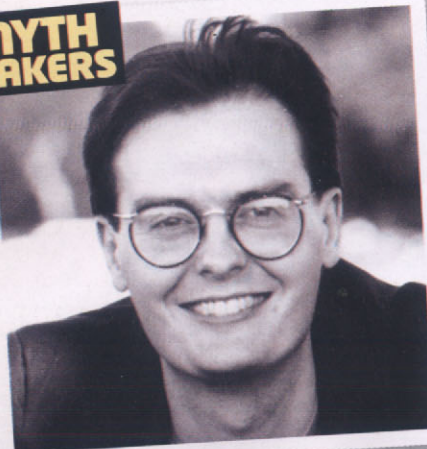
Pursuing a writing career, Andrew Cartmel attended writers' workshops run by the BBC Script Unit, and was able to obtain an agent on the basis of some speculative scripts. His agent knew that producer John Nathan-Turner was looking for a new script editor for *Doctor Who*, and suggested Cartmel – who impressed Nathan-Turner so much at his interview that he was offered the position. Cartmel's lack of experience proved to be no

disadvantage; he was bursting with ideas and enthusiasm and a clear idea of a fresher, darker, innovative direction in which to take the programme. He also brought in new writers – some of them fellow attendees of the BBC's writers' workshops – who had younger, more offbeat styles. Under Cartmel's influence, the Doctor himself became a more mysterious figure, someone who had his own agenda that his companion – and the viewers – could only guess at.

Many script editors brought their own 'voice' to *Doctor Who*, but Cartmel's was one of the most

distinctive. But after Season 26, with the show's future in doubt, he made the decision to leave *Doctor Who*. Andrew then became a script editor on the hospital-based BBC serial, *Casualty*, and wrote several acclaimed books for Virgin's *Doctor Who New Adventures* series (try to track down a copy of *Warlock*). More recently, he has worked with Big Finish on its *Lost Stories* strand, to produce a version of the might-have-been 1990 season of *Doctor Who*, including writing/co-writing three stories – *Crime of the Century*, *Animal* and *Earth Aid* – and introducing 'lost companion' Raine.

MYTH MAKERS



MEMORABLE MOMENTS



"You are the Doctor! You are the enemy of the Daleks! You will be exterminated! Exterminate! Exterminate! Exterminate!"
(*Remembrance of the Daleks* Part One)
The Doctor's been in this situation before. Run up the stairs, right? What?! Aaargh!!!



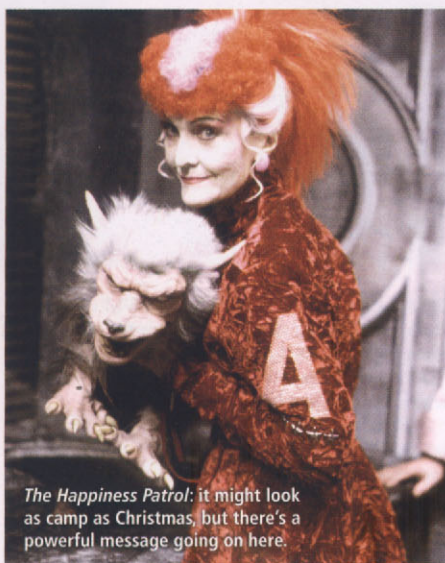
"Save it, save it. You can't run. You're no good to me like this."
(*The Happiness Patrol* Part One)
Suddenly we discover that the Doctor may have an ulterior motive in his choice of travelling companion...



"Doctor who...? Have you never wondered where he came from?"
(*Silver Nemesis* Part Three)
Long before we heard about the 'question that must never be answered', Lady Peinforte threatens to blow the whole gaff.



"Come on. Come on. Deal with me as you dealt with Flowerchild."
(*The Greatest Show in the Galaxy* Part Three)
Disturbing stuff! The Chief Clown grins, as Bellboy commits suicide off-screen...



The Happiness Patrol: it might look as camp as Christmas, but there's a powerful message going on here.

pleasing elements: Daleks – including an exciting one with a huge gun! Daleks that can go up stairs! A surprise appearance by Davros! Coal Hill school! In-jokes! Intriguing hints about the Doctor's past! Moral dilemmas! No problems there.

The Happiness Patrol and *The Greatest Show in the Galaxy* didn't fare quite so well in the poll, ranking 170th and 119th respectively – although I know many people who adore them. In these stories, the most deadly menaces are hidden behind the superficially harmless – an everyday family, clowns – just as horror lurked inside the young girl skipping through *Remembrance of the Daleks*. Appearances can be deceptive.

For the cynical, disillusioned fan, the appearances might not have looked good. A man made out of sweets. Girls with pink hair. A painful fan-nerd parody. The Doctor doing conjuring tricks. If, like me, you'd condemned Season 24 to be silly and childish, perhaps you took a quick look at these things, and assumed it was more of the same. Oh, foolish viewer! Underneath the surface you'll find brilliant, witty, intelligent dramas. The Chief Clown may be one of the best – certainly one of the best-acted – *Doctor Who* villains ever. The idea behind *The Happiness Patrol* is hugely sinister – and even if you ignore the various subtexts that have been ascribed to it, it's a powerful piece on diversity, not forcing your views on others and the importance of daring to upset the status quo, to stand up for what's right.

And speaking of which, here's *Silver Nemesis*. This was the last Seventh Doctor story I watched, many years after it had been shown on television. I wasn't expecting much; despite being the 25th anniversary story and featuring a popular monster, it doesn't have a good reputation (it's even lower in *DWM*'s poll, at number 176). Unlike *The Happiness Patrol* or *The Greatest Show in the Galaxy*, it doesn't tend to polarise opinion, it's not really a 'love it or hate it' story, just a 'hate it or hate it slightly less' story. Now, I'm not claiming it's perfect, and perhaps my enjoyment was elevated precisely because my expectations were so low – but you know what?

STAR PERFORMANCE

SOPHIE ALDRED
ACE

It seems somehow appropriate that Sophie Aldred was born in 1962 at around the same time as Donald Wilson, Head of Serial Dramas, was pondering the BBC's future science-fiction output – the actor who would become the Doctor's last (or so it seemed, in the 1990s) companion growing up alongside *Doctor Who* itself. Sophie studied drama at Manchester University before working in theatre, and was appearing as a chorus member in *Fiddler on the Roof* at the time her agent suggested her for *Doctor Who*. Her audition for *Dragonfire* was her first time in front of a television camera (although by the time it was broadcast viewers had already seen her on screen as presenter of children's show *Corners*), but producer John Nathan-Turner clearly spotted her potential, not only casting her for those three episodes but deciding that Ace should become the new companion. Here, for the first time in *Doctor Who*, the companion was presented as a character who was just as important as the Doctor. Aldred's heartfelt performance managed to tread the difficult line between tough and vulnerable, and Ace's sometimes troubled relationship with the Seventh Doctor gave the show an exciting new direction. This tomboy, non-screamer, angst-ridden teenager was unlike



any *Doctor Who* girl who'd come before, and immediately became a hero to schoolgirls everywhere. Sadly viewers were never to see Ace's ultimate development – she would have become a trainee Time Lord in the unmade 1990 series. To add to that, the tragic ending of *The Sarah Jane Adventures* meant that Russell T Davies was unable to bring in Ace as a guest star, as had been hoped. Sophie's natural warmth with just a hint of mischief made her perfect

for children's television, and she went on to present or appear in programmes such as *Melvin and Maureen's Music-a-Grains*, *Zzzap!* and *Words and Pictures*. She is a highly talented voice artist, her most recent role being the eponymous hero of CBeebies' *Tree Fu Tom*, and it seems wonderfully fittingly for the companion who was almost a Time Lord that her 'companion' in the show is played by the Tenth Doctor himself – David Tennant.

"For the cynical, disillusioned fan, the appearances might not have looked good. But appearances can be very deceptive..."

I loved it. I still love it. I don't love it in an ironic way, I don't love it because it's camp or 'so bad it's good'. I just, genuinely, love it. I love seeing a couple of sixteenth-century characters wandering around in 1988. I love the idea of 'living metal'. I love the location work and the bows and arrows and the fact it stars Kala from *The Keys of Marinus*. I love the 'Ace's portrait' scene, and wish it hadn't been cut. I love that time travel is used as part of the plot.

With nearly half a century of *Doctor Who* brought to life by so many varied people, it would be a tall order to love every single minute of it – I mean *really* love, not just love because it's part of your

favourite show. But at the same time – there's barely a minute of it that *couldn't* be loved, for some reason, by someone. Whatever bits you like best, you are right to do so. What the polls say doesn't matter a jot. Go ahead, sing the praises of *Silver Nemesis*! Put *Timelash* in your Top 10! Thrill at the twists and turns of *The Twin Dilemma*! Enjoy *Underworld* and be a fan of *Fear Her*!

So I gladly reject the majority opinion. I'm out and I'm proud: I love *Silver Nemesis*. I love the Seventh Doctor. Season 25 makes me very happy. I hope you're glad I'm happy. And in return, it would make me very happy if you were glad. *DWM*

THE DWM REVIEW OF 2012

2012 brought us thrills and sadness - and some brilliant new episodes of *Doctor Who*. DWM turns back the clock to the start of the year to relive the highlights of the last 12 months...

Feature by JASON ARNOPP

Romana and Skagra – both delighted that Douglas Adams' *Shada* has been novelised by Gareth Roberts.



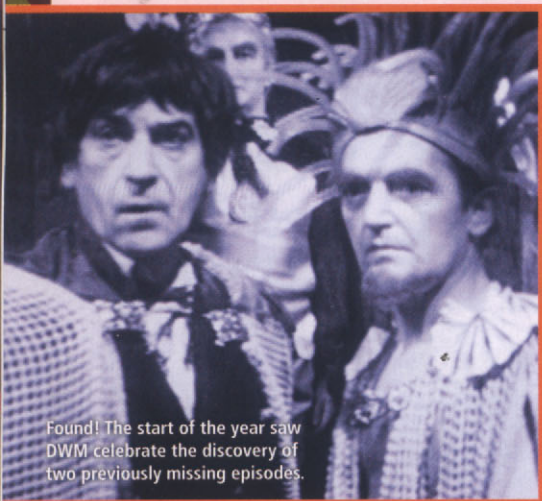
W

hen you're young, six weeks of Summer holiday seem to stretch ahead forever, as though they'll never end. This is how *Doctor Who* fans feel at the beginning of 2012, and not really in a good way.

Sure, we're all aglow after *The Doctor, the Widow and the Wardrobe*, but all too aware that there won't be new TV *Doctor Who* until Autumn. We're all so accustomed to the show returning in April that it all just seems wrong. We deny this reality!

In the grand scheme of things, of course, it's all so very right. The holy trinity of Russell T Davies, Julie Gardner and Phil Collinson kick-started this idea of giving *Doctor Who* strategically placed breaks, so that it would be far less likely to be taken for granted. That hungry pang, the one we'll feel so keenly come April, is vital. It's the difference between the show being highly appreciated as it should be, as a deliciously huge event, and being an expected commodity which slowly loses impact and currency.

Besides, the longer it takes for the show to come back, the longer it'll be before Amy and Rory Pond have to go. Showrunner Steven Moffat reveals that these beloved characters will be leaving "during the next series" – and he says this during a press conference for the Christmas Special! What a Grinch.



Found! The start of the year saw DWM celebrate the discovery of two previously missing episodes.

JANUARY



The *Doctor Who* community is still celebrating December's recovery of two previously missing old episodes. While Steven Moffat recovers from the Christmas sherry, Mark Gatiss commandeers DWM 443's *Production Notes* to recall the delight of introducing *Galaxy Four: Air Lock* and *The Underwater Menace* Episode 2 to attendees of the London BFI's *Missing Believed Wiped* event: 'There was a palpable tinge of anticipation in the room, and a lot of grinning old-school fans (what we might call The High Council) becoming properly weepy at the sight of the Chumblies and a first glimpse of the semi-legendary Rills from their gas-filled seclusion (the Rills, not the fans).'

Gary Gillatt reviews both episodes this issue, conceding that 'had *Doctor Who* fans been invited to vote for two missing episodes to be miraculously returned to us, this pair would have been near the bottom of the list... But that's what makes this double discovery so delicious. We can relax. Our expectations are managed.' He ultimately pronounces them both 'pretty darned good, full of sharp little pleasures.'

There's more vintage *Doctor Who* in the air, as we settle down for a quack with Robert Banks Stewart, the legendary gentleman who wrote *Terror of the Zygons* (1975) and *The Seeds of Doom* (1976), in between creating TV shows like *Shoestring* and *Bergerac*. Turns out he did *Doctor Who* for his sons, who were big fans. "My oldest, Alex, is now a physics master... Every now and then one of the pupils will ask him if he's related to the Robert Banks Stewart who wrote *Doctor Who*... and the whole class is impressed. When he points out that I also created *Shoestring* and *Bergerac*, they apparently just stare at him."

Robert is surprised to learn that the Zygons are considered to rank among *Doctor Who*'s all-time design triumphs. "Really?" he splutters. "They were a bit like shrimps, weren't they?"

Tom Baker appears in brand new *Doctor Who* adventures this month, as Big Finish issues its first batch of Fourth Doctor tales. These are *The Lost Stories: The Fourth Doctor Box Set* (featuring new adaptations of Robert Banks Stewart's *The Face of the Future* and Philip Hinchcliffe's *The Valley of Death*, neither of which had previously been

produced) and *Destination: Nerva*. DWM reports from the studio of another Tom/Big Finish story, *Energy of the Daleks*, where we find Tom bellowing "SATSUMASI!" and hurling oranges at anyone within hurling distance.

"It's like when some old footballer, or some old boxer, is brought out of retirement," booms Tom, eyes the size of satsumas. "If I was an ice-skater or something like that, I wouldn't be able to do that anymore, but an old actor can come back to a role and suddenly it's fun and vital..."

Elsewhere, impressively fresh-faced *Let's Kill Hitler* director Richard Senior fesses up to being a child of the Sylvester McCoy era: "I used to love Ace. It's probably a good thing we didn't have the internet back then. I'd have been arrested for googling how to make explosives."

DWM's *Doctor Who Companion: The Eleventh Doctor Volume Four* hits the stands, in which historian extraordinaire Andrew Pixley covers episodes from *The Rebel Flesh* to *The Girl Who Waited* in mouth-watering detail; Matt and Karen win Outstanding Drama Performance trophies at the National Television Awards; 1964's *The Sensorites* makes its fluffy-faced presence known on DVD; Jonathan 'Jonny' Morris' audio play *The Curse of Davros* pits the Sixth Doctor against the wheelchair-bound cad; and Moffat/Gatiss aficionados need pine no more, as *Sherlock* Series Two captivates BBC One's audience.

FEBRUARY



'It's a bit hardcore,' writes editor Tom Spilsbury, cutting a Jarvis Cocker-esque pose. He's talking about Richard Molesworth's research-heavy DWM 444 cover story, which examines whether issues

concerning the worldwide sale of early Dalek serials affected the show's overall sales and indeed its very existence. 'Had it not been for overseas sales,' posits Richard, 'there might be less than a dozen 60s episodes left in the archives.' Feel that? An entire readership just shivered as one.

Steven Moffat regains his rightful place on the *Production Notes* throne (there really is one, constructed from tears, torn hair and missed deadlines) and describes the first tone meeting of the season. "The title of Episode 2 alone would stop the heart of a lesser man [than producer Marcus Wilson]," he says, referring, we will later realise, to *Dinosaurs on a Spaceship*. He also sentimentally mourns old *Doctor Who* production site Upper Boat, as the team moves to the 'whiter and newer and



shinier' BBC Wales studios in Cardiff Bay; celebrates Caroline Skinner being 'properly installed' as executive producer; and reminds us that the Ponds' days are numbered.

'But don't get too depressed,' he adds. 'Someone new is out there – someone completely different.

And we'll be meeting that person very soon.' Who could he possibly mean?

Writer Gareth Roberts talks to **DWM** about his book adaptation of Douglas Adams' notoriously unfinished and untransmitted

Doctor Who serial *Shada*. "What took my breath away," he says, breathlessly, "was that Douglas' dialogue for the Doctor was so like Matt or David or Chris... Long term fans like you or me have this vision of the Doctor being posh and using long words. But he's actually really approachable, most of the time."

On 20 February, new *Doctor Who* goes before the cameras once again. We must never forget how wonderful that is.

MARCH



March starts on a sad note, as *Doctor Who* actor Philip Madoc dies on the 5th. He is a distinguished performer adored for his appearances in the likes of *The War Games* (1969) and *The Brain of Morbius* (1976).

The *Doctor Who* Official Convention at Cardiff's Millennium Centre is the first BBC-sanctioned fan event of the twenty-first century. A huge success, it stars Matt, Karen, Steven, Caroline and Arthur Darvill among many other cast and crew members.

Caroline Skinner swipes the *Production Notes* reins for **DWM** 445, to recall the trials and tribulations she encountered while attempting to take a Dalek to a photo-call on Melbourne's waterfront for the *Doctor Who* Symphonic Spectacular. And good lord – she gets trapped in a lift with it!

Sophie Aldred is delighted to learn that Russell T Davies once had plans to bring her *Doctor Who* character Ace back to TV in *The Sarah Jane Adventures*. "I would have jumped at it!" gushes Sophie, before revealing her impression of Ace's real inner self. "I tend to think of Ace as this gung-ho, feisty character... but actually

she's really sweet... quite feminine. She just wants somebody to love her." Awww.

Mark Sheppard tells us how he'd feel about his character Canton Everett Delaware III returning to the show ("If I could return half as many times as the Brigadier or Sarah Jane, I'd be a very happy man") while his dad William Morgan Sheppard discusses his own approach to playing Canton ("I'd been trying to catch Mark's cadence, as I call it. It was very important that I didn't skew the effect that he created himself through the two episodes.")

Out this month: Gareth's *Shada* adaptation; new game *The Eternity Clock*, for PlayStation platforms; and 1971's *The Dæmons* on DVD, which is a blessed relief for those who were still considering paying big eBay money for that rare old BBC VHS tape.

APRIL



It's New *Doctor Who* Month! Bring out the bunting!

Ah, hold on. No it isn't. Carefully fold the bunting away until September.

Thankfully, at least, it's New Companion Interview Month, as former *Emmerdale*, *Waterloo Road* and *Titanic* actress Jenna-Louise Coleman bags her first **DWM** cover. The 25-year-old Blackpool lass has much fun ahead of her, starting with supportive tweets from @AnnekeWills, @ManningOfficial and @TheNicolaBryant and the unbridled ecstasy of

being quizzed by Benjamin Cook. "I told my mum," she confesses, when

asked how many times she broke the Grand Rule Of Secrecy. "My parents and my grandparents knew. And my boyfriend... but they were under strict instructions that my grandma wasn't allowed to tell the whole hairdressing salon."

Exec Caroline, who produced BBC Three's *The Fades*, recalls the moment they found ▶



'Although it feels like they've been here forever – and yet also that they've only just arrived – the Ponds are packing their bags, and getting ready to break our hearts...'

◀ Jenna. "She had this amazing energy when she was reading with Matt. She's kind of quicker than the Doctor; it's almost as though she's doing a hilarious dynamic dance around him. I remember catching Steven's eye, and you could tell that he was absolutely over the moon."

Caroline is determined to fully realise Steven's visions, not to mention those of fellow writers like Chris Chibnall and Toby Whithouse. "Like *The Fades*, you want to make each episode scary, and as big, and as exciting, and as bonkers, and as glorious as you possibly can... *Doctor Who* is the most ambitious show on British television. You want to keep pushing it. I don't think I'd ever say no to Steven... Oh God, maybe don't tell him that!" Too late!

Mark Strickson, who played Machiavellian Fifth Doctor companion Turlough in the 1980s, reflects on how public perception of our favourite show has changed dramatically since his day. "People are now quite impressed that you were in *Doctor Who*. Before 2005 it was a has-been programme. 'Oh, that's for saddos...'" Mark runs a production company in New Zealand these days, but regularly ventures over to the UK to see his folks and record *Doctor Who* audios. "Turlough didn't work," he reckons. "He had to be quite powerful and confident – and a powerful, confident Doctor's assistant doesn't really work." Let's hope Amy Pond never hears such crazy talk, redhead solidarity or not...

Gary Gillatt reviews the DVD release of 1971's *The Dæmons*, describing its cosy pub-visiting finale as 'a timeless bubble of perfect joy.' He also observes that the Doctor's in a right huff throughout. "With his car undergoing the latest comedy upgrade, our man theorises, 'it's possible that he's had to take the bus to UNIT HQ that morning.'

Nicholas Briggs' *Doctor Who* audio *Energy of the Daleks* is released; Volume Five of *The Doctor Who Companion: The Eleventh Doctor* hits the stands; Karen Gillan joins Twitter as @KarenGillan2 while recording *The Angels Take Manhattan* in, guess where, Manhattan; and 1979's *Nightmare of Eden* heaves its arms, its legs and its everything onto DVD.

MAY



DWM 447 hits the stands, its remarkable pull-out cover featuring almost every Dalek ever, with apologies to the Stone and Glass chapters.

Within these pages, Jonny 'Jonathan' Morris presents a guide to the Daleks' greatest schemes and why they failed. The lessons the mutated fiends have learned over countless millennia include: 'Do not trust Doctor', 'Do not trust Davros. In particular, do not give him access to lethal viruses' and 'When discovering Doctor he must be exterminated *at once*. Although it is fun to chase him up stairs it creates an unnecessary delay.'

Steven Moffat uses *Production Notes* this month to set the record straight on a deadly serious issue. 'Let's be clear,' he sternly intones. 'I have never invited anyone to call me "The Moff". I have many delusions, but being Peter Cushing in *Star Wars* isn't one of them.' Regrettably, BAFTA doesn't cheekily etch 'The Moff' onto Steven's BAFTA award, which he receives on the 27th.

It's Olympic fever! Matt Smith carries the torch on day eight of the national Olympic Torch Relay, while fans mutter that it 'isn't canon.' Crafty old DWM reports that Jenna-Louise Coleman 'joins the Doctor on set to begin filming'... but doesn't say for which episode!

Tom Spilsbury meets Steven to discuss the Ponds' departure. "I think a turnover of companions is helpful for the series," offers the showrunner. "It's quite good to have someone brand new stumble through the TARDIS doors and be rubbish at everything again." He also touchingly reveals a coda which almost made it onto last year's *The Wedding of River Song*. "For a long time, I kept having a scene at the very, very end – after the end titles – of just two whisky glasses sitting on a table, and the Doctor saying, 'That was a really mean trick, Alistair!' And [the Brigadier turns out not to have died] – but I thought that would just undercut it."

"William Hartnell never forgave me for leaving – he couldn't understand it!" confesses William Russell, the cover star of DWM 448 which is also out this month. William played Ian Chesterton, one of the good Doctor's first companions. At the age of 87, Mr Russell gives a fine interview, divulging heart-warming details like the TARDIS gang developing the habit of having "a nice little picnic together in the studio, because we thought the BBC meals were terrible!"

Neil Gaiman sums up his visionary 2011 episode *The Doctor's Wife* as "a love letter to *Doctor Who*," disclosing that he wrote it shortly after his father's death. "Going into that episode was probably the most escapist thing I've ever done. The universe was kind of intolerable and I'd been going for a week, I hadn't stopped, I hadn't cried... I'd actually written about 80 per cent of the episode and I didn't remember writing it."

We interview Glen McCoy, writer of poorly regarded Sixth Doctor serial *Timelash*. "If I could go back," he says, "I'd focus on

Meet Jenna! The new companion does her first BBC photoshoot.

"Jenna had this amazing energy when she was reading with Matt. We were over the moon!"

CAROLINE SKINNER

Timelash totally – I had so many things I was doing. It turned out to be a bit of a chore." It seems our DWM poll voters would agree.

The new *Ace Adventures* DVD set couples *Dragonfire* with *The Happiness Patrol*; AudioGO releases Eleventh Doctor audiobook *Day of the Cockroach*; and a collected volume of DWM's own Tenth Doctor comic strips *The Crimson Hand* is crying out to perch on coffee tables everywhere.

JUNE



On 5 June, one of *Doctor Who*'s icons sadly leaves us. Caroline John played companion Liz Shaw alongside Jon Pertwee in such 70s gems as *Spearhead from Space*, *The Ambassadors of Death* and *Inferno*. Her passing leaves fans bereft.

DWM 449 proudly bears an Eagle Award logo on its cover for the first time since 1982: we've won the prestigious comic industry award for 'Best British Comicbook – Colour!' Editor Tom admits to having fallen off his seat in shock when the award was announced on the night.

Dinosaurs on a Spaceship and *The Power of Three* writer Chris Chibnall grabs the *Production Notes* tiller away from Steven (who is probably chained to a laptop in South-West London, cackling and sobbing). 'My episodes started in a private members club,' writes Chris. '[Steven and I] can't meet in cafes or pubs because people might overhear and live-tweet *Doctor Who* script meetings. This time we were even in a private room within the private members club, because last time Steven met with someone in the main club, somebody, er... live-tweeted the meeting.'



The Time Team's continuing mission reaches 2006's *The Impossible Planet/The Satan Pit* and the chronological quartet are having a devil of a time. Says a breathless Chris: "So we're being sucked into a black hole while Satan himself possesses a small army of spaghetti-faced aliens and an archaeologist with the voice of Sutekh the Destroyer. Telly does not get any more exciting!"

Toby Hadoke and Johnny Candon enjoy *A Battle of Wits* over whether the Yeti or Ice Warriors should return next. Toby votes Martian overlords ("They have little limiting back story and we know they can be good or evil which allows for layer and nuance"), while Johnny votes furry fiends ("Sure, Ice Warriors look quite good, but as far as actually being a credible threat, well they just leave me cold, frankly"). We'll stay entirely neutral on this issue out of respect for Johnny, who is wrong.

1974's *Death to the Daleks* hits DVD; Geoffrey Beevers reads Malcolm Hulke's Target novel of *Doctor Who* and the *Sea-Devils* for an AudioGO adaptation; Magnus Greel returns in Big Finish's *The Butcher of Brisbane*, while the same company spotlights Mike Yates in Richard Dinnick's *Companion Chronicle: The Rings of Ikkria*.

JULY



Issue 450 arrives amid a hail of tossed bouquets, not to mention a boozy Saturday night celebration in London, attended by the likes of Terrance Dicks, Louise Jameson, Andrew 'Full Circle' Smith, Paul Cornell, Mark Gatiss and Steven 'Not The Moff' Moffat. Tom Spilsbury does a speech and everything.

The magazine contains plenty of Matt Smith's favourite Doctor Patrick Troughton, in the shape of a *Fact of Fiction* on 1985's *The Two Doctors*, a review of *The Krotons* (1968/9) on DVD and an ingenious interview which effectively quizzes Matt and Pat side by side. Matt picks the Weeping Angels as his favourite monsters ("Weirdly, because they don't really speak, there's something even more ruthless about them"), while Pat, when pushed, selects the Yeti ("They were lovely - and more scary the second time around").

Our man Marcus Hearn pays tribute to the late, great Caroline John, recalling an amusing exchange between the actress and Jon Pertwee on the set of 1993's bewildering *Doctor Who/EastEnders* charity crossover special *Dimensions in Time*. 'With the camera at a safe distance,' writes Marcus, 'Jon turned to her and said, "Duckie, I don't know the

story of this at all.'" She replied, "Jon, just say the lines and don't worry..." It was, she said, just like going back in time almost 25 years.'

Dalek operators and multi-talented types Barnaby Edwards and Nicholas Pegg combine photographs and diary entries to recall the production of 2005 blockbuster *The Parting of the Ways*. If you've ever wondered how Dalek operators go to the toilet, the answer is: they don't. "One time," says Barnaby, "between set-ups, I literally had to shout, 'If you don't let me out right now, I'm going to wee down the gun barrel!'"

Also this month: everyone's favourite krystalline krittlers *The Krotons* trundle onto DVD; chick-lit author Jenny Colgan morphs into JT Colgan for the release of her top-notch *Doctor Who* novel *Dark Horizons*; and AudioGO issues its latest Eleventh Doctor audiobook, *The Nu-Humans*.

July ends with deep sadness, as much-loved actress Mary Tamm passes away on the 24th. Mary played Time Lady Romana in Series 16 of 1978/9, and is stolen from us far too soon at the age of 62. She will be much missed by fans.

AUGUST



Five new *Doctor Who* episodes imminent! Steven's *Production Notes* whets our appetites with a rundown of the writers, while trying to work out what to call this quintet of yarns. 'Series 7a? Nah, boring. We're going to lose two mighty heroes, we're not naming the vessel of their final voyage "7a." I forbid it. So, Series Pond it is.'

Issue 451 comes in three different covers, each of which presents a film poster version of the oncoming three episodes: Daleks, Dinosaurs or Cowboy Cyborg? YOU decide.

News breaks that Mark Gatiss is to write *Adventures in Space and Time*, a special 90-minute BBC drama which tells the story of *Doctor Who*'s real-life TV origins. A lovely thing to look forward to for the show's approaching 50th anniversary year. In further good news for the future, Big Finish has its licence with AudioGO extended up to December 2015.

A two-part *Trial of John Nathan-Turner* begins in this issue, as assorted luminaries ('Whominaries'? No? Please yourselves) share testimonies about the late 80s *Who* producer. *Planet of Giants* casts a big shadow onto DVD, Stephen Baxter's hardback Second Doctor novel *The Wheel of Ice* is published and so is the latest *DWM* Special, *The Sarah Jane Companion - Volume Three*, bringing that series of publications to a bittersweet close.

Shooting has begun on the 2012 Christmas episode! August ends with a unique, extended trailer for Series Pond in the shape of *Pond Life*, a special story with a new episode on each of the five days leading up to Saturday the first of...

SEPTEMBER



Oh. My. Giddy. Aunt. Could there be any more *Doctor Who* in September? Five episodes in one month: is that even possible? Well, yes.

Yes it is. Just calm down, there.

September kicks off with the all-singing, all-dancing, all-exterminating *Asylum of the Daleks*. Eight million people squint at the screen and wonder if this Oswin girl is, y'know, that new girl, Jenna-Louise Coleman. It's truly incredible that after four press screenings, in the age of 'Tweet now, think later', the show managed to keep the new companion's debut a secret. 'Frankly I was surprised you were surprised,' writes Steven in *Production Notes*, 'because I never thought we'd pull it off...'

"My first two days on set were *cray-zee!*" exclaims Jenna-Louise, talking to *DWM* 452. "I was on set on my own for two days, talking to a green circle that was supposed to be Matt. It really did throw me in at the deep end, but it was the best way to start."

After Daleks come Dinosaurs (on a spaceship, mark you!), a sci-fi western, the show's first Earth invasion story since *The Eleventh Hour* and a terribly sad farewell to the Ponds, as the Weeping Angels close in for the last time. This whole month is just one big, giddy banquet. Why, we feel like Shockeye o' the Quawncing Grig on a desert island with a bunch of plane crash survivors. ▶



< OCTOBER



... and then Series Pond is over. We have to go cold turkey till Christmas. In **DWM** 453, Karen Gillan is admirably insistent that Amy and Rory Pond will never, *must* never, return: "Because it's better, and stronger, and more entertaining..."

I wanted my final moments on the show to still have the same impact five or more years down the line." Naturally, capturing the Ponds' final moments with the Doctor were emotionally tough: "When we actually came to film the final scene, where I had to say goodbye... That's not even acting at all. I really was, like, 'I don't want to go!'"

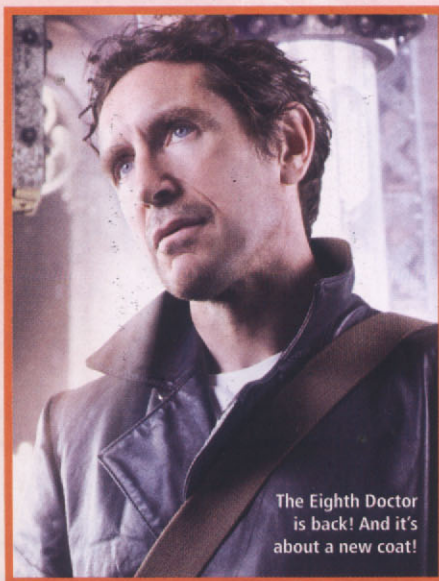
Say hello to the man who put those very words into the Tenth Doctor's mouth: it's Russell T Davies! Marvellous! "It's a different show in a different universe," says the great man of his and Phil Ford's *Wizards Vs Aliens*, which begins this month on CBBC, "but some things are just classics. Monsters, in the dark, scaring you with vile plans and clever schemes. And heroes, battling with a smile and a love of home and humanity... I'm sure *Doctor Who* fans will feel very happy in this new world."

The A-Z of Dread takes a pre-Halloween look at the various ingenious (and generally cheap) techniques *Doctor Who* has employed to frighten viewers over the decades. Elsewhere, we celebrate 20 years of Professor Bernice Summerfield, all the way from Paul Cornell's 1992 novel *Love and War* to Jacqueline Rayner's full cast audio drama adaption of that very book, released by Big Finish this month.

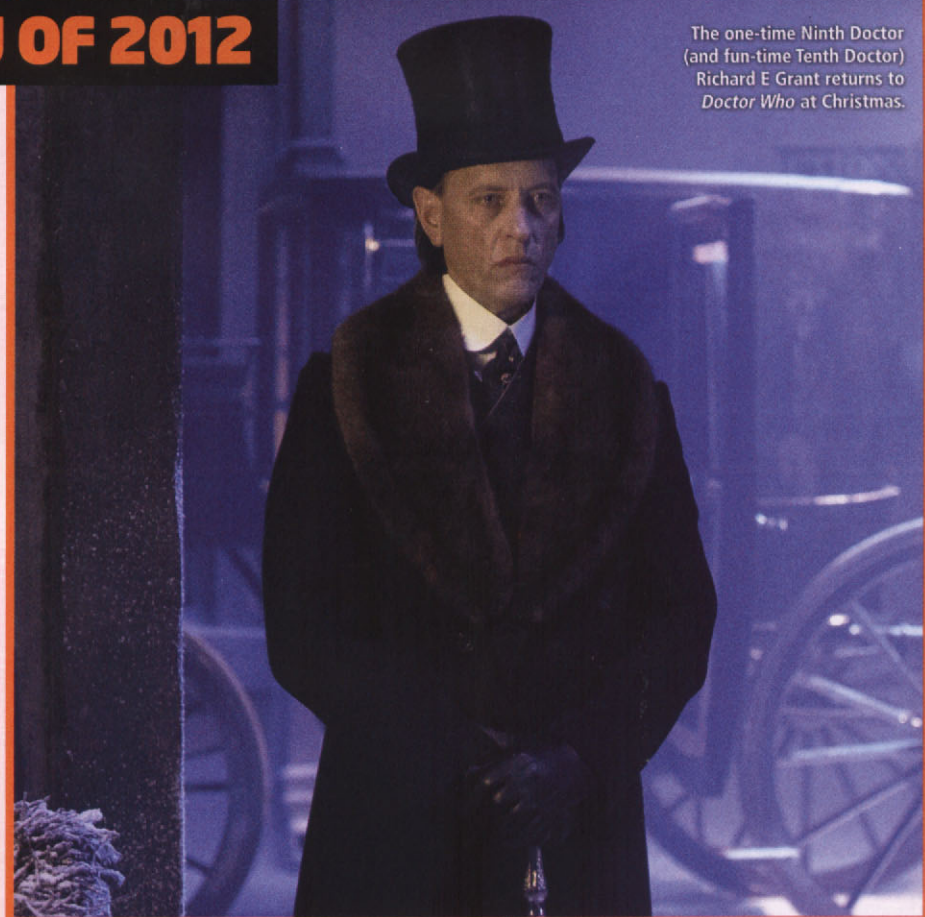
Guest DVD reviewer and former *Doctor Who* script editor Andrew Cartmel declares the new Special Edition of 1985's *Vengeance on Varos*, "A must-have. Not simply because it's a pivotal story... but because this package also provides some absolutely crucial and priceless extras which offer invaluable information about the production... perhaps allowing the programme to be understood for the first time!"

We pay tribute to the late Mary Tamm, as Marcus Hearn remembers her life and career. Since *Doctor Who* returned in 2005, Mary had come to see the show in a different light. "The recent resurrection has made everything connected with the show that bit more prestigious," she told **DWM** in 2009. "As a viewer myself, I love the new shows. I can see, finally, why people were so into it. I wasn't a great fan at the time that I did it, but I am now." From January 2013, fans will hear Mary's final contributions to the show's extended universe, in Big Finish's second season of *Fourth Doctor Adventures*.

A new Special Edition of 1971's *The Claws of Axos* hits DVD. 'Series Pond' arrives on DVD/



The Eighth Doctor is back! And it's about a new coat!



The one-time Ninth Doctor (and fun-time Tenth Doctor) Richard E Grant returns to *Doctor Who* at Christmas.

"People will be rewatching this in years to come. So we wanted it to be upsetting..."

ARTHUR DARVILL

Blu-ray. Big Finish unleashes the epic four-hour series *UNIT: Dominion* starring Sylvester McCoy and a new Doctor played by Alex MacQueen. The latter release is written by Nicholas Briggs and some unspeakable goose.

NOVEMBER



DWM 454 devotes its cover to Paul McGann as the Eighth Doctor - an often overlooked incarnation of the legendary Time Lord, but never one to underestimate. Besides brand new *Doctor Who* audio box set *Dark Eyes*, he boasts a new look and attitude which rather neatly look set to bridge the gap between Doctors Eight and Nine. "He's lost some of what he was," Paul tells us, "He's not going to be the 'British eccentric' any more: he's going to be an angry man who takes the fight to the Daleks and uses his sonic screwdriver as a weapon."

Arthur Darvill finds time amid post-*Who* theatre and TV gigs to explain how he agrees with Karen on the whole Ponds-never-coming-back thing: "People will be re-watching these episodes in years to come. If they know that we come back, it takes something away. We wanted it to be really upsetting for people." Cheers for that Sir! He also remembers his and Karen's very last day on a *Doctor Who* set, shooting *The Power of Three*. "That last day was the *weirdest* one. We were going, 'Oh my God, we're never going to drink out of one of these crappy

polystyrene cups again! I'm never going to try to not eat a sandwich again here!'"

The Power of Three's mighty director Douglas Mackinnon, who also helmed 2008's *The Sontaran Strategem/The Poison Sky*, salutes their professionalism: "Whatever [Karen and Arthur] were feeling inside, they didn't bring it on set with them. I thought that was fantastic of them."

AudioGO releases Darren Jones' Eleventh Doctor audiobook *The Sleepers in the Dust*, plus the full-cast TV soundtrack of Terry Nation's *Destiny of the Daleks*. Morris 'Jonathan' Jonny packs in a double whammy with the *Doctor Who* audio plays *The Shadow Heart* and *Voyage to Venus*, the latter featuring *Talons of Weng-Chiang* favourites Jagó and Litefoot, by jingo!

DECEMBER



Jingo bells, jingo bells!

This month, on 13 December, you eagerly seize your copy of **DWM** 455 and flick to the *Review of the Year* with the speed and urgency of a psychotic swan desperate for arms to break.

And now you've reached *this paragraph*. This paragraph is where everything changes. And you've got to be ready. Because everything else after this paragraph is quite clearly previewing, rather than reviewing, the rest of the year.

December sees the release of Scott Handcock's *Snake Bite* audiobook for AudioGO, in which the Eleventh Doctor, Amy and Rory do *not* strive to prevent a villain from combining cider with lager. Big Finish offers up Matthew Sweet's *Voyage to the New World* and Nigel Fairs' Leela Companion *Chronicle*, *The Child*, plus the multi-author anthology *Fifth Doctor/Nyssa story 1001 Nights*. Andrew Pixley brings his tireless documentation of *Doctor Who* bang up to date (for five days) with *The Eleventh Doctor Volume Six*, covering Series Pond. There is peace on Earth and goodwill to all men, provided it doesn't all kick off on Twitter again.

Of course December's real crowning jewel is the Christmas Special, *The Snowmen*. We're already walking in the air with the giddy joy of it all. (As is now traditional, your narrator turns to camera and raises a cheeky sherry.) Incidentally... happy Christmas to all of you at home! **DWM**

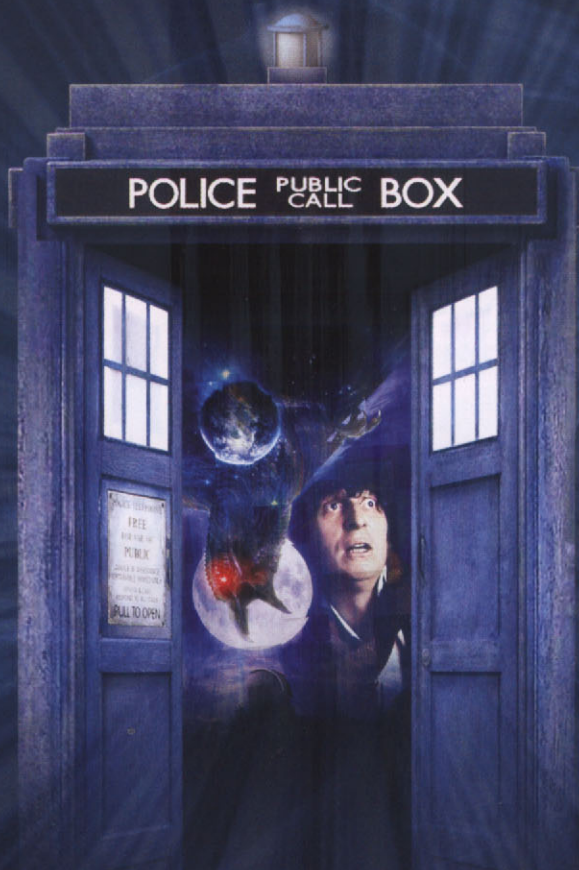
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* Doctor Who: Night of the Stormcrow only available to subscriptions that include release #168 in December 2012, and will remain exclusive to subscribers for one year. ** Where available.

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**BIG
FINISH**

BBC



CHRIS



EMMA



MICHAEL



WILL

The continuing mission to watch all 790
Doctor Who episodes, in order from the start...

THIS ISSUE EPISODE 724 - THE RUNAWAY BRIDE

THE EIGHT LEGS OF CHRISTMAS

Christmas is here again! The Time Team put on their party hats, pull their crackers, and settle down to watch a festive treat from 2006...

Compiled by RICHARD ATKINSON | Artwork by ADRIAN SALMON

The Time Team have been down the pub. The way Michael sees it, they deserved a drink after last month's *Torchwood* marathon. They've been annoying the staff and regulars of Emma's local, by trying to order mulled wine unseasonably early (in order to meet their Christmas deadline that's been set for November) and playing Christmas hits on the jukebox (Will: "Do they have *I Want to Spend My Christmas With a Dalek*?")

Back at Emma's, they're settled on the settee, in a suitably festive mood. They're about to watch 2006's Christmas Special, which will presumably explain the unexpected appearance of Catherine Tate, who turned up in the TARDIS wearing a wedding dress at the end of the last series.

"Oh!" says Will as we spiral in from way above the Earth and end up with a front row seat at the Bride's wedding. "It's nice to see the recap from the other side."

Halfway up the aisle Catherine Tate vanishes – to the astonishment of her wedding guests – and ends up in the TARDIS.

"Ha!" says Michael. "She's feisty this one. Trouble."

LIKE THAT? WATCH THIS!

Can't get enough of spiders? Then check out the Third Doctor's fateful encounter with the creepy crawlies!

WILL SAYS: There's some powerful hubris seeping out of the Doctor in *The Runaway Bride*, so he should take Donna's advice and beware – because once before, his own arrogance led him down a fateful path. That occasion also involved a huge spidery creature that the Doctor had to face at the story's climax. In *Planet of the Spiders*, though, it was the Great One of the Eight Legs, and the Doctor's decision to face his fears ultimately destroyed his third body.

There's a lot of fun on the way though, with a flying car chase (rather than a flying TARDIS), a villainous businessman, a possessed Sarah Jane and a planet-hopping race for a blue crystal.

And lots and lots and lots of chanting. Om, om, om...

"She seems like the type to be easily bovvered," quips Chris.

"The Doctor's so far on the back foot he's practically out of the TARDIS!" says Emma. "He's stumped – not only about how she got there, but also by her whole demeanour."

The bride – who's called Donna – promises to sue the Doctor for this outrageous, untimely abduction, and with that she strides up to the exit and throws open the doors. But rather than being back in Chiswick, she is confronted by the twinkling infinity of outer space. The Doctor joins her at the door and explains that he's an alien.

Michael's impressed: "Donna's quiet moment is terrific. The shouting is a defence, which she quickly slips back into..."

Emma, however, is reserving judgement for now. "She's either got a fantastic lack of imagination, or an incredible ability to ignore what all this might mean," she reckons. "Imagine if the Doctor was actually an Ice Warrior!"

Perhaps she's used to ferocious creatures...

"Donna's mum is coping well," says Will, as Sylvia Noble assures everyone that her daughter's disappearance is some kind of elaborate stunt.

"I wonder how she'd get on with Jackie Tyler?" says Michael.

"She's gone, Michael," says Will. "Let it go."

Having not made a particularly good first impression, the Doctor has done his best to get Donna back home. The TARDIS, however, lands some miles away, amid crowds of last-minute Christmas shoppers... and some familiar looking Father Christmases...

"They look creepier this time around," thinks Chris, recognising them as the 'pilot fish' who stalked the Doctor the previous Christmas.

"Does this mean that they're back to cause havoc before a bigger threat comes along? I think the Doctor and Donna better brace themselves."

The Doctor goes to raid a nearby cashpoint, so they can get a taxi out of there.

Will peers critically over his spectacles. "I'm assuming that the sonic screwdriver gives the Doctor access to his own bank account," he tuts.

"He's saved the Earth on countless occasions," says Emma. "I think he's earned the right to take enough money for a cab!"

With an urgent beeping the ATM starts spewing money, filling the marketplace with hundreds of banknotes.

"The point still stands," says Emma folding her arms.

The ensuing commotion allows the Doctor to escape the Santas. Donna, however, has already managed to scrounge a tenner off a generous passer-by, hailed a cab and abandoned him. Unfortunately, her driver is one of the evil Santas. Its hood falls back to reveal she's been driven away by a robot!

"It's like *Terror of the Autons*!" says Will, happily.

"She should have asked to see the driver's ID card."

"A classic moment," agrees Michael.

Will briefly wonders whether UNIT's Captain Mike Yates is going to roll up in an Austin Maxi and rescue our damsel in distress. But writer Russell T Davies has something altogether more elaborate up his sleeve.

"Glorious!" cries Michael. "The TARDIS spinning down the motorway in a proper car chase!"

Chris is also in awe: "I feel that those kids cheering away in the back of that car are

representing every kid watching this moment on the telly. Terrific stuff!"

"I'm really not sure about this," says Emma, tilting her head to one side. "It's a funny little skit, especially when the robot Santa puts his foot down. But the TARDIS can travel across millions of years in an instant, and it's having difficulty keeping up with a black cab."

"It probably hasn't even had an MOT," says Will.





"Is that web-covered ceiling full of corpses? That's just horrifying!" – CHRIS

As TARDIS draws level with taxi, Donna manages to get the window down. "Santa's a robot!" she yells. "I might be a bit frightened of Donna," admits Michael, "but I bloody love her."

With one terrifying leap Donna is safe, and the TARDIS zooms up into the air, carrying her away. It lands a short while later on top of an office block. The Doctor and Donna sit on the edge of the building and take stock.

"This shot across London is lovely," says Michael. And it looks like someone is threatening to replace the formidable Jackie Tyler in his affections.

"Donna missed *The Christmas Invasion* because she was hungover!" he laughs.

"Priceless. Clearly she was the wrong blood group."

Will nods. "ABV positive."

"I love it," says Chris. "It makes you realise that, despite all the big alien invasion stuff, life still goes on."

"Yes," says Will, "Londoners being oblivious to an alien spaceship. I've lived here long enough to believe that could happen."

Having assessed the situation, it's time for Donna to face the music, and the two of them make their way to the venue for the wedding reception.

Michael continues to heap on the praise. "I love how Donna can stop the reception with a look. And then she fakes tears. Oh, what a cunning woman!"

"It's great fun," agrees Will. "And what's this? Neil Hannon singing a song..."

"I love him!" whoops Chris, leaping up. "Excuse me whilst I boogie for a bit..."

"Go and fix me a snowball while you're up," says Emma.

Chris isn't the only one caught up in the moment, though. The party atmosphere has put the Doctor in a reflective mood.

"Aw!" aws Will. "Rose flashbacks!"

"Poor Doctor!" says Chris, poking his head in from the kitchen. "Seeing Rose in every little moment at the dance. I miss Rose. Lovely, lovely Rose."

"Just hurry up and get the drinks," says Michael.

"I'm not one for the Doctor moping. Although I suppose the First Doctor missed Ian and Barbara in the story after they left..."

"It makes sense," Will points out. "The Doctor and Rose said their goodbyes less than an hour ago."

"Yes," says Michael huffing, "but on screen, for the viewers, it's *months* later."

The Doctor is soon back to business, however, catching up with Donna's wedding video.

He scrutinises the moment where Donna vanishes.

"I'm impressed that the Doctor can recognise ancient, extinct energy on a video tape," says Will.

"Tennant's great when he's working it all out," says Michael.

"You can almost hear his brain clicking over."

Chris returns with the drinks and collapses into his chair. "Is Russell trying to make everything about Christmas terrifying?" he wonders as the reception is besieged by explosive Christmas tree decorations. "First Santa, then trees, now this!"

Will agrees. "I'll be checking my own baubles carefully this Christmas."

As you'd expect, the Doctor saves the day, drawing him to the attention of the monstrous creature behind this Christmas carnage.

"I love the glimpses we're getting of the baddie," says Michael.

"I like her star ship," says Will. "Nothing's gonna stop her now!"

Having established that the company where Donna and her fiancé Lance met is owned by Torchwood, the Doctor takes them both to investigate. It doesn't take them long to find a secret basement level.



"You had the reception without me?"

"I'm not sure about the Segway scene," says Michael, as some handy transport helps the Doctor's gang zip along the underground tunnels. "Are they supposed to be travelling a long way? Oh yes, all the way to the Thames Barrier."

"I love that every London landmark has a secret base under -" begins Will, before realising that the Doctor and Donna beat him to the punch with this knowing observation.

The three intruders find a laboratory, allowing the Doctor to surmise exactly what has happened to Donna.

"I like this," says Emma, "the idea of using human emotions to brew up these deadly particles."

"Donna's quite smart, isn't she?" says Will. "She listens to what the Doctor says and works stuff out."

Donna, however, can only take so much...

"I think the Doctor deserved that slap," laughs Michael. "He was going on a bit."

While he's been going on a bit, the Empress of the Racnoss has been creeping up on them. A horrid, giant red spider, with vicious teeth and six blinking eyes. "Prepare your best medicines, doctor man," she rasps, "for you will be sick at heart."

"Wow," breathes Emma, "the Racnoss is kind of impressive, in a marvellously B-Movie way. She's absolutely hideous."

"Spiders creep me the hell out," says Chris with a shiver.

"Nasty," nods Michael. "But also a bit barmy."

But Chris isn't so easily reassured. "Did they just hint that the web-covered ceiling is full of corpses?" he asks, turning pale. "That's... that's just horrifying..."

"My Christmas dinner!" explains the Racnoss with glee.

"I suppose the fun, camp performance of Sarah Parish softens the terror..." considers Chris, cuddling a cushion.

Michael's got his eye on Lance. "It's no surprise that he's a baddy," he says. "Poor Donna. Lance just comes across as mean now. I hope he gets eaten."

Emma, however thinks Donna had it coming. "All her trivial obsessions would have driven me crazy too."

Will turns the tube of Pringles he's brought with him around to hide the flash that says 'new flavour!' ▶



"I love that the Racnoss have essentially been flushed down the plug hole!" – EMMA

"Oh, not that," says the eagle-eyed Emma. "Who doesn't get excited by Pringles?"

So, Donna – not all bad then. The Racnoss certainly finds the whole thing amusing. "I like her," says Michael. "Sarah Parish is clearly having a ball playing a giant spider."

It would seem that she's had enough fun with her doctor man, though, and she orders her robot army to open fire. The Doctor whips out a test tube of huon particles that he pocketed in the lab, summons the TARDIS, and along with Donna he makes his escape.

"For such a brash and ballsy character," says Chris, "the moment that lets Donna shine is when she is sat there in the TARDIS, crying over Lance's betrayal."

In a bid to find what the Racnoss seeks buried at the centre of the Earth, the Doctor has taken Donna back to the planet's formation millions of years ago.

For the second time today, Emma is agog at how Donna seems to take this in her stride. "I couldn't stare at the birth of the solar system without going mad; Donna's doing incredibly well."

They soon discover that the Earth formed around a Racnoss ship, the Empress presumably intends to wake her kind from their long hibernation. And now she has measured her bride's catalysis of the huon particles, she can force feed Lance and use him as a human magnet to bring the Doctor and Donna back. Or something like that.

The Doctor, however, uses the Extrapolator that he picked up in *Boom Town* to bump the TARDIS on 200 yards to the right, and they land in the corridor outside. Even so, Donna soon gets caught and is snared in the Racnoss' web alongside Lance. The Empress purges Lance and Donna of huon particles, which she sends down a hole into the centre of the Earth to wake her 'children'. Donna has some problem taking this all in.

"Don't call her thick, Lance!" says Will. "She isn't."

The Racnoss agrees that Lance is out of order, and drops him down the hole. The team are not sorry to see him go. "Good riddance," says Emma. Luckily, the Doctor turns up to rescue Donna. He gives the Racnoss a final warning. During the exchange newer viewers discover exactly where they Doctor is from.

"Ooh!" says Michael. "That's the first time in a long while we've heard the word 'Gallifrey'."

"First time since the TV Movie," says Will.

The Racnoss, despite being a little unsettled by this revelation, isn't going to back down. So the Doctor uses the deadly decorations from earlier to bring the wall down, flooding the spider's lair.

"That's a shame," says Michael. "It would have been nice to see the Racnoss children. I suppose the budget wouldn't stretch to some CGI spiders."

Emma, however, sees what's going on here. "I love that they've essentially been flushed down the plug hole!"

Defeated, the Empress transmats herself back to the safety of her 'Webstar', and Donna tells the Doctor that he needs to stop – it's over – and drags him away. "Good work, Donna!" Michael cheers.

But it's not quite over. Outside, the Webstar has been busy, herding people up to feed to the Racnoss children.

"Oh dear," says Michael. "Another Christmas in London ruined!"

Emma surveys the mayhem on screen. "I'd be down in a bunker with tinned spam and sprouts."

A tank arrives to finish off the Racnoss and the Webstar. Fire at will!

"No! Don't fire at Will!" chorus Chris, Michael and Emma.

Will grabs Chris' cushion and pretends to hide.

"Orders from Mr Saxon?" he muses peeking out from behind. "Very altruistic behaviour, whoever he is..."

It's one disaster after another, however – London may be safe, but the explosion triggered by the Doctor beneath the Thames Barrier has resulted in the river being drained dry.

"How can you drain the Thames?" scoffs Michael. "It's tidal, isn't it?"

"All the water on Earth!" cries Will. "Gone!"

"I'd expect you to have a proper answer, Will," says Michael, disappointed. "Say some science!"

Donna is equally at a loss what to make of the weird and extraordinary events that follow in the Doctor's wake. With a flick of his sonic screwdriver, he makes it snow.

AND YOU SAID...

KEITH POWELL SAYS, VIA EMAIL: The sequence of the TARDIS chasing the taxi along the motorway is sublime, and looks like it could have come from a big-budget movie – it's easily the best action scene featured in *Doctor Who* to date.

KAREN WICKHAM SAYS, VIA EMAIL: Donna is quite unlike anyone who's ever travelled with the Doctor before. Although she appears to be a nightmare to be with at first, she turns out to have more compassion than the Doctor himself.

DAVE BETTS SAYS, VIA EMAIL: Catherine Tate's portrayal of the complex character of Donna is superb. The scene where she realises that Lance doesn't really love her is simply heartbreaking.

ADRIAN FLETCHER SAYS, VIA EMAIL: The Racnoss is huge! Surely the biggest monster costume ever made for *Doctor Who*?

ADRIAN FLETCHER SAYS, VIA EMAIL: The Doctor is utterly ruthless in the way he deals with the Racnoss. If it wasn't for Donna's intervention, you get the feeling that he'd be standing there forever, watching the destruction.



Empress of the Racnoss

BAZ PATEL SAYS, VIA EMAIL: After two series of *Doctor Who* starring Billie Piper as Rose, it feels strange not to have her feature in this episode. However, as we see in the final scenes, she's still very much on the Doctor's mind. He needs to get over her!

In Issue 456, The Time Team will be toasting the New Year with the first episode of *The Sarah Jane Adventures*, *Invasion of the Bane!* And then, in Issue 457, they'll be meeting a new friend for the Doctor as they watch *Smith and Jones*. Send your comments on these adventures to dwm@panini.co.uk or to the postal address on page 16.

"Look at the Doctor trying to impress Donna," says Michael. "What a show-off!"

"I'd love Donna to go with the Doctor," says Emma. "It was a really unique relationship."

"Donna's summed the Doctor up perfectly," believes Chris. "He needs someone to keep him in check. Without a Rose he's a little too dangerous."

"I hope he's not going to mope about Rose forever," says Michael.

"Are you talking about the Doctor or Chris?" replies Will.

Overall, Emma thinks it's been a huge success: "There were some darker elements, but also some wonderfully silly and light-hearted Christmas treats!"

"Yes – just right," agrees Will. "The best scenes were those with Catherine Tate and David Tennant."

"I'm not entirely sure it made a lot of sense," grumbles Michael, but he's forced to admit that he thought both Donna and the Racnoss were amazing.

There's no time to dwell on Donna's ill-considered refusal to go travelling the universe, as we crash headlong into a frenetic preview of forthcoming episodes...

Will rattles off a list. He likes his lists: "A new companion! Monsters! Shakespeare! The Face of Boe! Dancers! A pig! An elderly Mark Gatiss!" and perhaps most excitingly of all, "A Dalek!"

The Time Team share a toast in anticipation. Can this intriguing roll call compete with this year's face-off between the Daleks and the Cybermen; the return of Sarah Jane; and an appearance from the Devil himself?

"Of course it can!" insists Michael. "Bring it on!" **DWM**

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...

1,544

ONE OR MORE REGULARS RENDERED UNCONSCIOUS...

231

ONE OR MORE REGULARS INCARCERATED...

274

Imaginary Enemies

Once upon a time, in the far-off land of Leadworth, people gathered together to hear an old story. Christmas had come again: the season of love, magic and turkey.

But something else had also found its way to the little village...

Story: SCOTT GRAY - Pencil Art: MIKE COLLINS
Inks: DAVID A ROACH - Colours: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE



Veronica Stackmore was the Mayor's daughter. She was a girl who expected absolutely everything in life to fall into her lap and, to be fair, it always did.



... with one exception.

BAAAAA!!!

YIEEE!!!

THE SHEEP OF DOOM
COMMANDS YOU TO
RETURN THAT WHICH YOU
HAVE **STOLEN!**

Y-YOU'RE
AS CRAZY AS POND!

YOU'LL BE IN
TROUBLE WHEN MRS
BROCKERLY SEES
WHAT YOU'VE DONE TO
THAT MASK!

THE SHEEP OF
DOOM CARES NOT
WHAT NASTY LITTLE
GIRLS THINK! RETURN
THE RAGGEDY
DOCTOR...

... OR HE WON'T BE
THE **ONLY** ONE WITH
A **BROKEN** HEAD
TONIGHT.

WHATEVER.

TAKE
YOUR **STUPID**
DOLL, POND, I
DON'T WANT IT.
NOBODY
WANTS IT!

YOU JUST
HAVE TO TAPE HIM UP.
HE'LL BE OKAY.

YEAH.
THANKS,
MELS.

VERONICA
DOESN'T BOTHER
ME. NOT
REALLY...

BUT WHY WON'T
ANY **GROWN-UPS**
BELIEVE THAT I MET
THE DOCTOR?

GROWN-UPS
ARE **DUMB**, AMELIA.
THEIR BRAINS ARE **OLD**
AND **WRINKLY**. WHO
CARES WHAT THEY
THINK?

SO WE'RE
GOING TO GET
DUMBER AS WE
GET OLDER?

MAYBE
YOU WILL. I
THINK I MIGHT
STAY A KID
FOREVER!

Rory Williams sat alone in the library, summoning his courage. He was unaccustomed to the spotlight, but cruel fate had cast him as the leading man in the year's nativity play...

"GOOD EVENING, INN-KEEPER... W-WE ARE LOOKING FOR SHELTER THIS COLD NIGHT... DO YOU HAVE ANY ROOMS TO LET...?"

I'M NEVER GOING TO REMEMBER ALL THIS! WHY DIDN'T I THROW A SICKIE TONIGHT...?



SLAM!

HOW DARE THAT STUPID MELODY THREATEN ME? ME?! SHE'S A MENACE! SHE SHOULD BE IN A CAGE!



YOU ARE SO RIGHT, VERONICA!

YOU TWO CLEAR OUT, I HAVE TO FOCUS. BROCKERY'S STUCK ME WITH THAT NERDY RORY WILLIAMS AS JOSEPH, SO I'M OBVIOUSLY GOING TO HAVE TO CARRY THE ENTIRE PLAY ON MY OWN...



YOU CAN DO IT, THOUGH, VERONICA...

YES, YOU'RE THE BEST MARY EVER...



I SAID OUT!



"MIRROR, MIRROR, ON THE WALL... WHO'S THE MOST GORGEOUS GIRL OF THEM ALL?"



OH, YOU ARE, OF COURSE, MEIN LITTLE LIEBCHEN...

WHO SAID THAT?



I DID, OF COURSE! HO-HO-HO!

MERRY CHRISTMAS, VERONICA! GOOT TIDINGS!

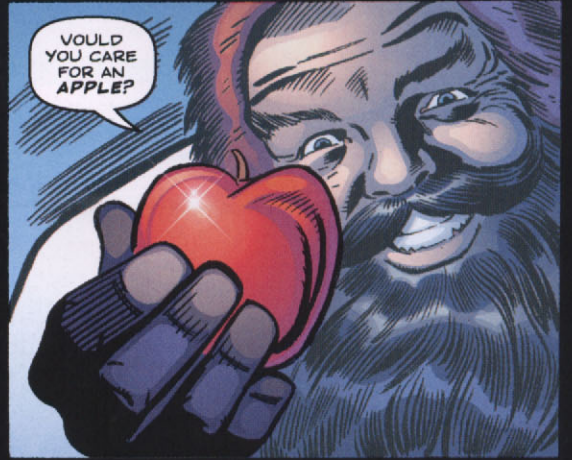
I AM YOUR UNCLE KRAMPUS!





MY UNCLE WORKS AT CANARY WHARF AND HE'S MEGA-RICH AND HE DOESN'T LOOK LIKE A FAT OLD TRAMP.

AH... HEH-HEH! I AM EVERY CHILD'S UNCLE, MY SWEET! UND WHEN CHRISTMAS COMES, I REWARD DER EXTRA-SPECIAL VUNS...



WOULD YOU CARE FOR AN APPLE?



WHY WOULD I WANT A POXY APPLE?

VELL, WHAT WOULD YOU LIKE?

DUH! A COLLECTOR'S EDITION MONIQUE SUPERSTAR DOLL WITH THE COMPLETE MILAN WARDROBE, OF COURSE!



ZEN DAT IS WHAT YOU VILL HAVE, MY DEAR.

THAT'S BETTER.

PLEASE TAKE IT...



...SO VE CAN BE TOGETHER!

ARE YOU A MAGICIAN?

JAI! I YIELD ZE MAGIC OF CHRISTMAS! WHEN ZE SOLSTICE CALLS, WHEN ZE OLD BELIEFS ARE CELEBRATED... ZAT IS WHEN KRAMPUS MAY VALK ZE EARTH AGAIN!

ZING!



THE VALLS BETWEEN OUR WORLDS ARE USUALLY SO STRONG... BUT I SENSED A CRACK HAD FORMED IN ZIS VILLAGE...

YOU SOUND LIKE THAT MAD AMELIA POND -- SHE'S BEEN GOING ON AND ON ABOUT A CRACK IN HER BEDROOM WALL...

AH, YES... "AMELIA POND"...



...I BELIEVE SHE IS ON MEIN LIST.

Amelia Rory Melody

YOU'RE GOING TO REWARD THEM?

OH, KRAMPUS DOES NOT JUST REWARD CHILDREN -- HE ALSO PUNISHES ZE NAUGHTY ONES. UND ZESE THREE VILL BE VERY NAUGHTY INDEED IN ZE YEARS TO COME...

... BUT ONLY IF ZEY LIVE!

KREESH!

KREESH!

KREESH!

SIEGFRIED! OTTO! LUDVIG! GO UND FIND ZE CHILDREN! SNIFF ZEM OUT! SCHNELL! SCHNELL!

LEAVE IT TO US, BOSS!

Rory had developed considerable skill in the art of being unobserved. He easily slipped away from the villain's lair...

... and quickly found his two friends.

... EVIL SANTA! AND BIG GOBLINS! AND A LIST WITH US ON IT! AND THEY'RE AFTER US! AND VERONICA'S HELPING EVIL SANTA! AND BIG GOBLINS!

RORY, ARE YOU SO SCARED OF PLAYING JOSEPH THAT YOUR BRAIN HAS MELTED?

WH-WHAT?

I LISTEN TO EVERYTHING YOU SAY ABOUT THE RAGGEDY DOCTOR, AMELIA, AND I HELPED YOU MAKE YOUR TARDIS AND I EVEN DRESSED UP LIKE HIM ON HALLOWEEN! AND NOW YOU WON'T LISTEN WHEN I'VE GOT MAD THINGS HAPPENING TO ME?

THAT'S... NOT... FAIR!







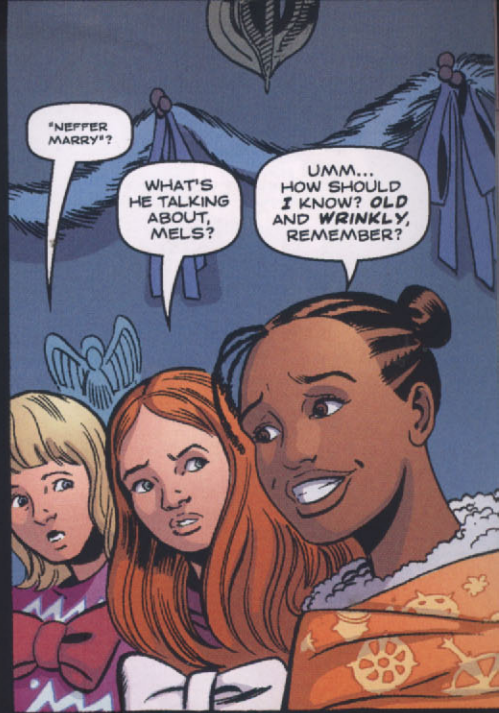


NOW YOU TWO VILL NEFFER MARRY...

NEFFER AID ZE DOKTOR...



... UND NEFFER HAFF ZIS CHILD!



"NEFFER MARRY?"

WHAT'S HE TALKING ABOUT, MELS?

UMM... HOW SHOULD I KNOW? OLD AND WRINKLY, REMEMBER?



ZE FINAL CHOICE IS YOURS, VERONICA. IF YOU VISH ZEM GONE, MERELY SAY ZE VORDS, "I BANISH ZESE THREE FOREFFER!"

I LIKE THIS GAME, BUT I'M DUE ON STAGE IN TEN MINUTES AND I'LL NEED RORY SO LET HIM GO BUT KEEP THE OTHER TWO HERE...



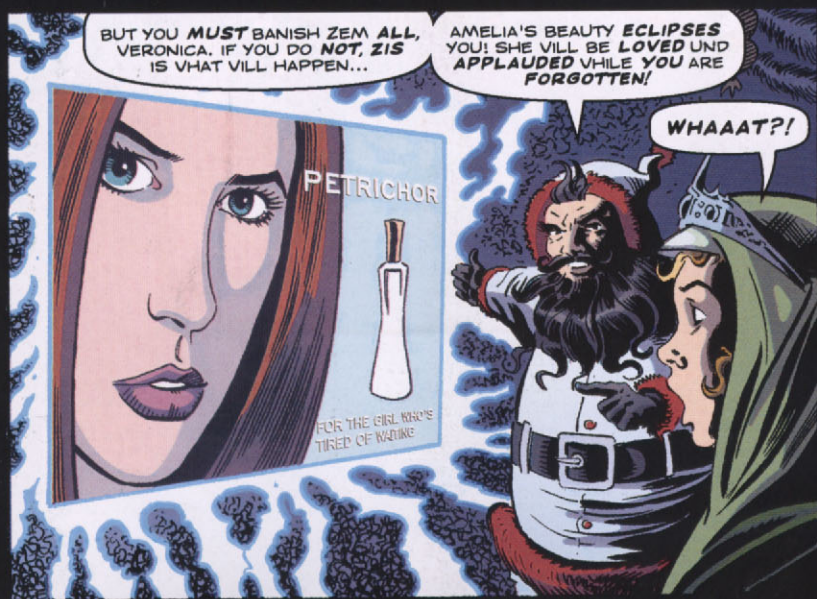
THEY'LL GET IN BIG TROUBLE IF THEY MISS THE PLAY. SERVES THEM RIGHT!

JUST SAY ZE VORDS, YOU SPOILED BRAT!



WHAT DID YOU SAY?

AH... HEH! I SAID, "LET'S FEED ZEM VORMS UND BOILED RATI!"



BUT YOU **MUST** BANISH ZEM ALL, VERONICA. IF YOU DO **NOT**, ZIS IS WHAT VILL HAPPEN...

AMELIA'S BEAUTY **ECLIPSES** YOU! SHE VILL BE LOVED UND APPLAUDED WHILE YOU ARE **FORGOTTEN!**

WHAAAT?!



OH, THAT IS **SO** NOT GOING TO HAPPEN!

"I BANISH THESE --"

VERONICA!

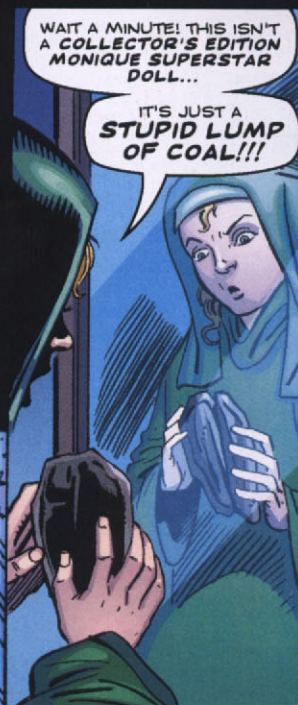


LOOK AT YOUR HANDS!
THEY'RE REALLY DIRTY!

THEY ARE NOT,
YOU --

HEY,
YOU'RE RIGHT...
HOW...?

LOOK IN THE
MIRROR!



WAIT A MINUTE! THIS ISN'T
A COLLECTOR'S EDITION
MONIQUE SUPERSTAR
DOLL...

IT'S JUST A
STUPID LUMP
OF COAL!!!



NOBODY
MAKES A FOOL
OF ME!

STOP!
DO NOT REJECT
ZE LINK!!!



SKREEESH!

The air in the library screamed in protest. Time slammed on the brakes and went into reverse.

Reality rolled up its sleeves and got Scottish.

NEEEIIN!!!

Krampus and his cronies were kicked back to whatever dirty little corner of existence they had come from...

... and vanished without a trace.

BYE-BYE, KRAMPUS. I GUESS HE COULDN'T STAY IN THE REAL WORLD AFTER VERONICA TURNED HIM DOWN.

WHAT ARE YOU TALKING ABOUT? WHAT'S A "KRAMPUS"....?

WHEN DID YOU TWO COME IN HERE? I - I WAS PRACTISING MY LINES...

WAIT A SECOND... DON'T YOU PAIR **REMEMBER** ANYTHING?

REMEMBER WHAT?

WOW!

MELS, WHAT DID YOU DO TO **VERONICA**?!

OH, SHE'LL BE ALRIGHT. SHE'LL WAKE UP IN AN HOUR OR TWO, AS CLUELESS AS EVER.

HEY! I GUESS THIS MEANS WE'LL NEED A NEW **MARY**...

And so Rory Williams and Amelia Pond became husband and wife for the first time, performing for the wrinkly-brained grown-ups of Leadworth.

Rory was word-perfect. Amelia did okay.

Mels provided the conclusion.

... SO THE BABY DOCTOR WAS BORN AND THE THREE WISE ROBOTS WERE PLEASED AND THE STAR OF BETHLEHEM WHICH WAS REALLY AN ALIEN SPACESHIP RETURNED TO THE ANDROMEDA GALAXY!
THE END!

OH, LOOK AT YOU PAIR! YOU MAKE SUCH A LOVELY COUPLE!

YOU'RE SO RIGHT, MR WILLIAMS.

C'MON, LET'S GET A PICCY!

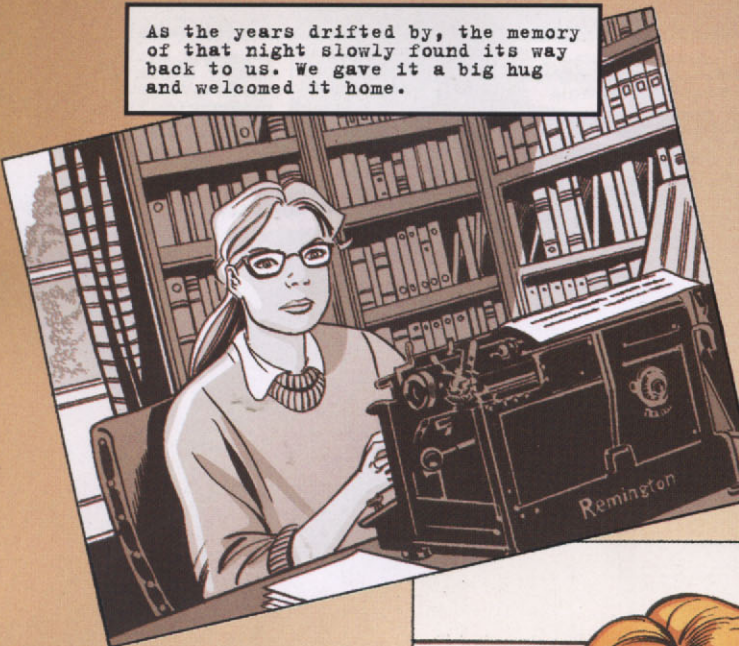
Memories are funny things.

The most precious ones can slip away unnoticed into the whirlwind of your earliest days, when everything you touch seems so large and significant.

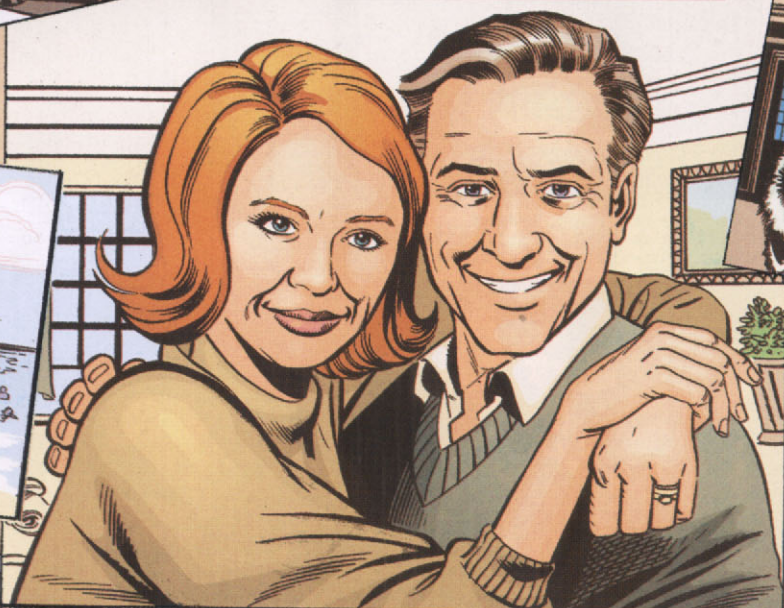
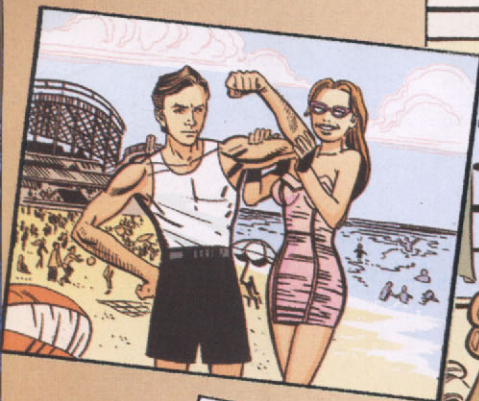
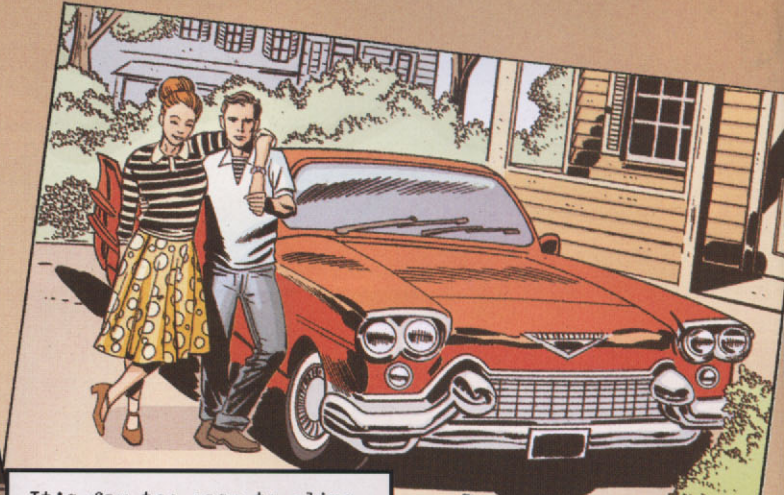
KLIK!

But anything lost can be found again...

As the years drifted by, the memory of that night slowly found its way back to us. We gave it a big hug and welcomed it home.



It's far too easy to cling to the bad days in life, to let them outweigh the good. But it's our happiest times that truly define us.



If you keep the people you love safe in your mind and heart, then they never really leave you.



And you never have to say goodbye.



Merry Christmas
from
Amy & Rory
XXX



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The Watcher's GUIDE TO...

Pantomime!

It's Christmas - which means it's panto season! *Oh, yes it is!!!*

To celebrate this beloved British tradition, **DWM** explores how pantomime's influence can be found throughout *Doctor Who's* history...

A

h, pantomime. You'd be hard pressed to find a word so widely misused, or an artform so sorely misunderstood. For many people - including, it must be said, rather a lot of *Doctor Who* fans - the word 'pantomime'

is first and foremost an uncompromising term of critical abuse, reserved for whichever bits of popular culture we happen to regard as silly, slapdash or generally beneath contempt. There's a widespread perception that pantomime is something tawdry and tacky, something that only exists to keep fading celebrities in work over Christmas, something wholly lacking in value or merit.

Well, let's just park that perception right now, because it is *wrong*. In fact, it's more than just wrong. It's smugly, snobbishly, ignorantly and empirically wrong. Sure, there are some inept, shabby pantomime productions out there, just as there are some inept, shabby productions of Shakespeare and Chekhov out there. That's not pantomime's fault. So let's leave our preconceptions at the door, and enjoy a celebratory delve into this most unfairly maligned and charmingly Christmassy of theatrical genres - and its many connections with *Doctor Who*.

Before we get cracking, a few words of explanation are required for the benefit of readers outside the United Kingdom - because something of which many Brits are unaware is that no other country has anything quite like pantomime. In America, the word is associated principally with *mime*, but that's not what we're talking about here. We're talking about a traditional British entertainment, aimed at the entire family but

COLIN BAKER

as the Dame

LOUISE JAMESON

as the Wicked Queen

JENNA-LOUISE COLEMAN

as the Princess

WILLIAM HARTNELL

as Buskin the Fairy Cobbler

with **PETER DAVISON**

as Buttons

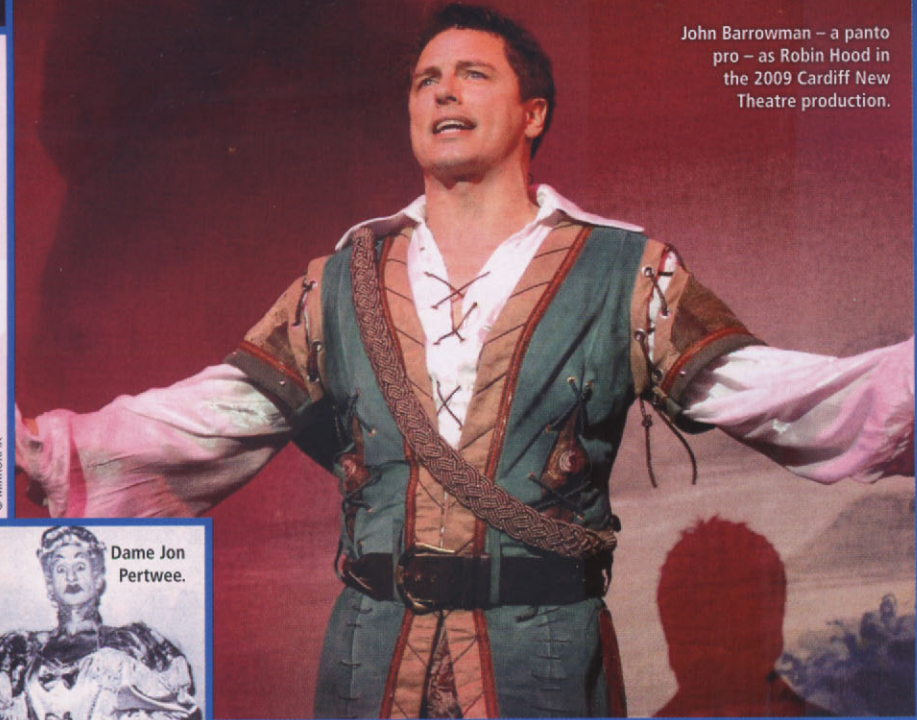


Mixing the worlds of *Doctor Who* and panto: Mary Tamm, Colin Baker and Nicola Bryant.

'There's a widespread perception that pantomime is tawdry and tacky - but that's just wrong!'

John Barrowman – a panto pro – as Robin Hood in the 2009 Cardiff New Theatre production.

© MURPHY



Dame Jon Pertwee.



heavily slanted towards children, which fills hundreds of theatres across the land every December and January. The story is usually a traditional fairytale or folk legend: the 'big

four' panto titles are *Cinderella*, *Aladdin*, *Jack and the Beanstalk* and *Dick Whittington*, with other popular contenders including *Sleeping Beauty*, *Mother Goose*, *Puss in Boots*, *Snow White and the Seven Dwarfs* and *The Babes in the Wood*. Also widely performed at Christmas is *Peter Pan*, which is a kind of 'honorary' pantomime, but it doesn't *entirely* count, because it's a more recent creation and structurally it lacks some of the key panto ingredients. But whatever the story might be, the thing that makes it a panto is the manner of its telling. There are songs and jokes, and slapstick comedy, and spectacular magical transformations, and an evil villain to be defeated, and above all there's lots and lots of audience participation. Children, parents and grandparents alike boo and hiss at the villain, and call out reminders to the forgetful comedy character, and yell "Behind you!" whenever a ghost or a gorilla sneaks onto the stage behind our oblivious heroes. If one of the characters declares, "Oh yes I am!", the entire audience instantly responds with one voice: "Oh no you're not!", an exchange which is batted back and forth several times with increasing vigour before the action moves on.

To anyone who wasn't brought up from early childhood on the traditional Christmas treat of a family outing to the local panto, the experience can be a bit of a culture-shock. You'll sometimes spot Americans or Australians sitting in the audience of a British panto, looking bewildered and slightly terrified as the place starts exploding into a riot of interactive mayhem – but they invariably get into the swing of it, and emerge into the foyer afterwards enthusing wildly.

So where did this crazy, quintessentially British entertainment come from? Unsurprisingly, pantomime is steeped in history. It's part of our cultural tradition and part of our folklore. Over the centuries it has evolved a great deal and it's still evolving today, but in terms of performance and staging, its origins can be found in the old sixteenth-century rituals of *commedia dell'arte* and harlequinade. The *commedia* was a highly stylized form of masked theatre which originated in Italy and relied on the audience's identification of stock character types: the clownish servant, the foolish master and the star-crossed lovers. As well as spawning famous characters like

Harlequin, Pierrot and Scaramouche, the *commedia* gave us the mighty-nosed Punchinello, who rapidly became the star of another phenomenon, the Punch and Judy puppet entertainments of the kind that we see in *Snakedance*. These were the breeding grounds of pantomime: that crucial combination of slapstick and melodrama, of cheering the heroes and booing the villains, started here.

By the mid-eighteenth century, famous London actors like David Garrick were performing lavish Christmas harlequin shows which were hugely

popular with audiences, but it wasn't really until the beginning of the nineteenth century that the recognisable elements began falling into place, and the most familiar titles began to appear. The first pantomime production of *Cinderella* opened at Drury Lane in 1804. *Dick Whittington* first appeared in 1814, and *Jack and the Beanstalk* in 1819. The stories themselves are far older, of course, but most of the big titles we recognise today were first turned into pantomimes during that period.

Handed down from those early days are countless rules and conventions which panto traditionalists still insist upon: for example, the villain must always enter stage left (usually in a green spotlight), and, by way of balance, the good fairy always enters stage right. Then there are the slapstick elements: every good panto has at least one set-piece scene in which the comedy characters are required to bake a cake, or wallpaper the parlour, or clean the chimney, or some other such *Laurel and Hardy*-style scenario which invariably descends into chaos and lashings of gunge. No less important are the 'frontcloth' routines, so called because they're performed in front of a painted backdrop to fill time while a scene-change is under way (or while the previous scene's gunge is being frantically mopped up by the stage hands). Like magic tricks, classic frontcloth routines are reverentially passed down through the generations: every panto veteran knows the 'sausages' routine, the 'money lending' routine, the 'magic hat' routine, and the 'when I nod my head, you hit it' routine. Pre-eminent among the frontcloth scenes is the obligatory 'songsheet' sequence: other gags may come and go, but towards the end of every single panto, there's a keenly awaited sequence involving a contest to see which half of the audience can belt out a song louder than the other. But pantomime isn't just about singalongs ▶



THE PRODUCER'S BALLS GOT BIGGER EVERY YEAR!

Among *Doctor Who*'s most celebrated pantomime fans was the show's longest-serving producer. Steeped in the variety tradition since his days as a teenage Assistant Stage Manager at Birmingham's Alexandra Theatre, John Nathan-Turner adored panto and, once his feet were under the producer's desk, he carved out a sideline casting *Doctor Who*'s stars in regional Christmas pantomimes which he wrote and directed himself. The first of JN-T's *Doctor Who* pantos was a production of *Cinderella* which ran from late December 1982 to mid-January 1983 at the Assembly Hall Theatre in Tunbridge Wells. Produced by Nathan-Turner's theatre impresario friend (and director of *The Leisure Hive*) Lovett Bickford, it starred Peter Davison as Buttons, Anthony Ainley as Baron Hardup, and Davison's then wife Sandra Dickinson as the Fairy Godmother. Remarkably, rehearsals for this production took place slap-bang in the middle of a particularly chaotic period of production on *Doctor Who*: industrial action had just caused the rescheduling of large chunks of *Enlightenment*, and Davison and

Ainley were in the studio recording *The King's Demons* just three days before *Cinderella* opened.

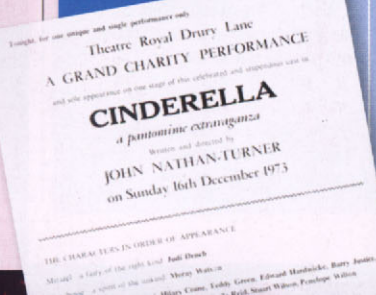
Things were, if anything, even more frantic a couple of years later, when Nathan-Turner staged another production of *Cinderella* at Southampton's Gaumont Theatre (see Nicola Bryant's interview on page 63 for details of the cast). This time the tail was more or less wagging the dog: the Southampton panto meant that location filming for *Revelation of the Daleks* had to take place in Hampshire, and was arranged around the performance schedule.

Two years further on, over the Christmas of 1986, Colin Baker played Buttons in another JN-T *Cinderella* at the Theatre Royal in Brighton, with Baron Hardup's shoes filled this time by a pre-*Delta and the Bannermen* Hugh Lloyd. Hindsight makes the timing of this one particularly poignant: the programme notes described Colin as the current *Doctor Who*, but by the time the show opened on 12 December, he had already surrendered the TARDIS key.

John Nathan-Turner continued staging pantomimes until late in his life – including a 1998 *Aladdin* in Chesham starring Richard Franklin as the evil Abanazar – but buried deep in the secret history of JN-T's panto career, one tale in particular is crying out to be told. Hold onto your hat, because this is pretty amazing. Six years before he became the producer of *Doctor Who*, the fresh-faced 26-year-old

wrote and directed a production of – you guessed it – *Cinderella*, which was performed for one night only on Sunday 16 December 1973 to raise funds for the Brookland Primary School Swimming Pool and the Save London's Theatres Campaign. Okay, it's not amazing yet, but bear with me. This once-in-a-lifetime charity *Cinderella* was staged at the Theatre Royal, Drury Lane – one of London's most prestigious theatres – and its gigantic cast was perhaps the most staggeringly star-studded of any pantomime production known to theatrical history. Among them were many actors who would later strut their stuff in *Doctor Who* during JN-T's producership: Richard Briers, Sheila Hancock, Stratford Johns, Frank Windsor, Peter Gilmore, Nigel Stock, Moray Watson, Sheila Reid, Julian Holloway, James Bree, John Normington, Isla Blair, and Christopher and Dominic Guard. For the *Doctor Who* namespotter, the game continues: Victor Madder, Godfrey James, Richard Leech, James Mellor, Roy Purcell, Penelope Wilton. And then we get to the rest: Bernard Lee, Edward Hardwicke, Patrick Cargill, Simon Oates, Stuart Wilson, Patricia Hodge, Marti Webb, Donald Sinden, Elaine Stritch, Jessie Matthews, Judi Dench, and, wait for it, Peter O'Toole. Yes, you read that right: Judi blooming Dench and Peter O'flipping Toole did panto for our very own JN-T.

The choreographer was Gary Downie.





A spot of cross-dressing for Ace in 1989's *Ghost Light*.



Romana dresses as an archetypal 'Principal Boy' in 1979's *The Horns of Nimon*.

and corny jokes and custard pies. Riding above the comedy is a love story, and a battle between good and evil. That's the most important element of all: the vanquishing of darkness. Underlying every good panto is a strong sense of morality. The goodies are rewarded and the baddies are punished. It's another aspect which goes right back to the harlequinade, and even further, to the medieval mystery plays.

And finally we come to the big one: the cross-dressing. The pantomime's male hero, known as the 'Principal Boy' – in other words Aladdin, Jack, Prince Charming and so on – is traditionally played by a woman, while the comedy character of the Dame – often, but not always, the Principal Boy's mother – is played by a man. But this is a very particular kind of cross-dressing. It's not drag. There's no attempt at disguise. The glamorous, thigh-slapping Principal Boy is *obviously* a girl: in part it's a subversive upending of the pre-Restoration days when women were forbidden from the English stage, and all female characters had to be played by male actors (that's one of the reasons why Shakespeare's plays feature so many female characters disguising themselves as boys, from Viola to Rosalind to Jessica to Portia – in part it's a knowing twist on the fact that they were being played by boys anyway). As for the pantomime Dame, with her relentless parade of increasingly

'Pantomime villains aren't painted in shades of grey – their wickedness is absolute!'

ridiculous frocks and wigs: she isn't fooling anyone. Again, the whole point is that she's *obviously* a man, and the audience happily goes along with it. So we're not talking RuPaul or Dana International. We're talking Les Dawson – who was, indeed, a superb panto Dame. It's a very specific talent. With her blowsy manner and roistering low comedy, the Dame tends to be everyone's favourite panto character: one of the reasons why *Cinderella* is such an evergreen hit is that it boasts not one but two Dames, in the shape of those ghastly Ugly Sisters.

So what, I hear you asking, has all of this got to do with *Doctor Who*? Well, rather more than you might think. As well as providing countless *Doctor Who* luminaries with gainful employment over the years, pantomime and its ancient traditions have often seeped into the series in unexpected ways. Even the Doctor himself can be prone to a spot of panto. The slapstick comedy and cross-dressing antics of Patrick Troughton's Doctor in *The Highlanders* sit firmly within the tradition. That noted variety turn Jon Pertwee was renowned as one of the great Dames of his generation – in 1953 he even played an Ugly Sister at the London Palladium alongside Max Bygraves and Julie Andrews – and he gives *Doctor Who* viewers a little taster of his panto style when he dresses up as a cleaning lady and clonks his hapless straight-man Richard Franklin with a bucket in *The Green Death*.

The Victorian music hall in *The Talons of Weng-Chiang* offers a chance to see the classic songsheet routine in action, as the Sheffield Songthrush leads the audience (if not a baffled Leela) in a rendition of *Daisy, Daisy*. Amid *Ghost Light*'s galaxy of cultural reference-points, Ace and Gwendoline appropriately cross-dress in the style of male impersonators like

PANTO PRO PETER PURVES

Steven Taylor

Hello, Peter. How many pantomimes have you done?

"I've appeared in seven, and directed 32. This year I'll be appearing as Alderman Fitzwarren in *Dick Whittington* at the Eric Morecambe Theatre in Harpenden."

Do you have a favourite panto role?

"I like Baron Hardup in *Cinderella*, and enjoyed playing Fleshcreep in *Jack and the Beanstalk*."

What's the most Doctor Who-flavoured panto you've ever done?

"I guess it was when I directed Colin Baker in *Aladdin* in Hayes back in 1985."

Name a great pantomime performer you've worked with.

"The Chuckle Brothers were brilliant, as were Cannon and Ball in *Dick Whittington* in Hull. Hale and Pace were also brilliant. Paul Daniels was a fantastic Alderman Fitzwarren in Bournemouth. But the best was probably John Inman as Dame, in *Jack and the Beanstalk*. Mustn't forget my wife, Kathryn Evans, who was the best Principal Boy ever!"

What's the silliest thing you've ever found yourself doing in a panto?

"A really silly version of a frontcloth routine

called 'Busy Bee' with my old mate, John Noakes. We hadn't done it before, and worked out a good routine, only to be told afterwards that it ought to have been worked as a three-hander, not a two-hander. Ooops!"

Share a cherished memory of working in panto.

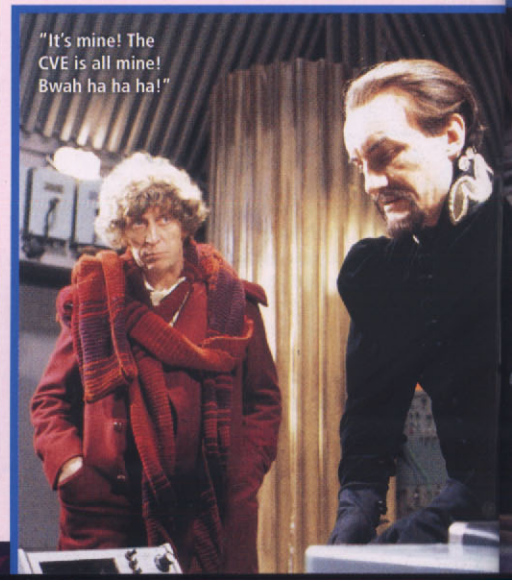
"Meeting my gorgeous wife, Kathryn, in *Cinderella* in Guildford in 1978. She was Dandini, and I was Baron Hardup."

How would you sum up the special appeal of pantomime?

"If the cast treats it seriously, then it is a fabulous form of entertainment. Too many people are very self-indulgent, and that spoils it for me."

Tell us a panto joke.

"Have you met my wife? Lovely woman, long red hair right down her back. Pity there's none on her head."



"It's mine! The CVE is all mine! Bwah ha ha ha!"



Bonnie Langford, then appearing as Peter Pan, is announced as the new Doctor Who girl in 1986.

PETER PAN, NURSE NELLIE AND FAIRY COBBLERS!

Pantomime's hall of fame is littered with *Doctor Who* luminaries – far too many to name in a feature like this. One who merits special mention is the redoubtable Bonnie Langford, who is recognised throughout the panto profession as the finest Peter Pan of her generation – it's a role she has played many times, and indeed it was the role she was playing when she was cast as Mel in *Doctor Who*, giving rise to a Pan-tastic photo opportunity in which she and Colin Baker were hoisted aloft on Kirby wires. Talking of Mr Baker, we must also pay due respect to panto's busiest Doctor: over the years Colin has appeared in around 30 pantomimes, playing comic leads like Buttons and Wishee-Washee, dastardly villains like King Rat and Captain Hook, and delightful Dames like Sarah the Cook and Widow Twankey – and this year is no exception. He might not have made it all the way to the grand final of *I'm a Celebrity... Get Me Out of Here!*, but one thing's for sure:

Colin's newfound jungle cachet is bound to ensure a warm hand on his entrance as Nurse Nellie in *Sleeping Beauty* at Bournemouth's Pavilion Theatre, which is doubtless set to be one of this season's best-selling pantomimes. Go Colin!

But of all the many occasions when our Doctors have dabbled in panto, there's one that exerts a particular fascination. Over the Christmas of 1966, just a few weeks after his departure from *Doctor Who*, William Hartnell took to the stage in a touring production of *Puss in Boots*, which played in 2000-seater cinema venues owned by the Rank Organisation in Ipswich, Southend, Cheltenham and Taunton. The producers had initially intended that Hartnell should appear as the Doctor himself, but when the BBC denied permission for this and for the use of the Daleks, the script was hastily rewritten to change Hartnell's role into a new-minted character called Buskin the Fairy Cobbler. He arrived on stage to the strains of the *Doctor Who* theme in a non-copyright-infringing police

box, but thereafter the references evaporated: Hartnell even wore a curly blond wig to help banish any suggestion that he was playing the Doctor. Sad to relate, the reviews were not kind and the production did very poor business, and it was destined to be remembered unhappily by audiences and cast members alike. Liz Moscrop, who played the title role, later described the show as "sheer torture from start to finish, a really third-rate effort," while co-producer Donald Auty admitted that "that pantomime was not a pleasant one, and it was a financial disaster." You can find an in-depth account of this extraordinary episode, complete with interviews, eyewitness memories and some remarkable photographs, in the third issue of the excellent fan magazine *Nothing at the End of the Lane*: for further details visit www.endofthelane.co.uk (where you can also pick up a copy of the script book for *The Prison in Space*, the legendary lost Troughton story mentioned elsewhere in this feature). It's quite a tale.

Vesta Tilley and Ella Shields, whose music-hall shtick was incorporated into the pantomimes of the late nineteenth and early twentieth centuries. The Principal Boy rears his head in both *The Crusade* and *The Smugglers*, in which Vicki and Polly hark back to that Shakespearean motif and flummox the locals by adopting the guise of strapping young lads. There's a further nod to the classic Principal Boy look in *The Time Warrior*, when Sarah Jane dons a pseudo-medieval outfit that's as much panto as period, poised somewhere between Peter Pan and Robin Hood. And Romana's tally-ho riding outfit in *The Horns of Nimon* is no more than a hearty thigh-slap away from the hunting gear in which Prince Charming traditionally makes his first entrance in *Cinderella*.

But that's just the window-dressing; there's more to it than that. The same *Doctor Who* fans who consider 'pantomime' a dirty word are historically fond of commending scriptwriter Robert Holmes for his colourful comic double-acts, but anyone who's seen a decent panto or two will know perfectly well that the likes of Glitz and Dibber, Garron and Unstoffe, or Irongron and Bloodaxe have pantomime blood coursing through their veins. Like the bungling customs officials in *Nightmare of Eden* and the bickering security robots in *Dinosaurs on a Spaceship*, they're the *Doctor Who* equivalent of the broker's men in *Cinderella* or the policemen in *Aladdin*. But when we think of pantomime characters in relation to *Doctor Who*, more often than not our thoughts turn towards the baddies. Pantomime villains aren't painted in shades of grey: their wickedness is absolute, they're prone to outbursts of maniacal laughter, and as a rule they tend to cut an elegant dash in black velvet. Is this reminding you of anyone? The velvet threads and non-stop "Heh-heh-heh"-ing of Anthony Ainley's Master during the 1980s carry more than a whiff of the panto villain – as does that completely outrageous button-pressing acting at the climax of *Logopolis* – but if you dig a little deeper, it's arguably Roger Delgado's incarnation who is closer in spirit to the classic pantomime demon. The scene at the end of *The Time Monster* where he falls to his knees and begs for mercy is altogether more King Rat than King Lear, and the bit in *Frontier in Space* where he



William Hartnell – as Buskin the Fairy Cobbler – meets some competition winners during the 1966 production of *Puss in Boots*.

PANTO PRO FRAZER HINES

Jamie McCrimmon

Hello, Frazer. How many pantomimes have you done?
"A lot. I'm not doing one this year, but it's the first time in 29 years!"

Do you have a favourite panto role?

"I love playing the good robber in *Babes in the Wood*."

Name a great pantomime performer you've worked with.
"Danny La Rue."

What's the silliest thing you've ever found yourself doing in a panto?

"Playing one of the *Scooby-Doo* characters last year."

Share a cherished memory of working in panto.

"Working with Helen Shapiro and Duggie Brown."

How would you sum up the special appeal of pantomime?

"It's fun for all the family. I always put in topical gags for the grown-ups. Not rude ones though!"

Tell us a panto joke.

"I always say to the audience, 'I haven't got a father... he died two years before I was born!'"



© REX

◀ treats the Draconian Emperor to an impassioned speech about his devotion to peace and justice is pure Abanazar: you can practically hear the kids at home frantically yelling "Oh no he isn't!", even before Jon Pertwee takes on the Widow Twankey duties with a well-timed "Are you feeling all right, old chap?" It's not for nothing that the villagers of Devil's End send Delgado's Master packing with some full-on pantomime booing.

And *Doctor Who*'s excursions into panto villainy are by no means restricted to the Master. With his craggy features and sepulchral voice, the great Valentine Dyall was a consummate panto villain, and he brings some of that quality to his performance as the Black Guardian (any evil laugh which begins with the letter 'n' plants itself firmly in the panto camp, 'camp' being the operative word). But irrespective of Dyall's performance, what's more interesting is that, with their supernatural overtones and magical powers, the two Guardians offer a direct *Doctor Who* surrogate for the good and evil immortals who hover stage right and left in pantomime, challenging each other's powers and casting spells over the action to help or hinder our heroes. Their confrontation at the climax of *Enlightenment* is a perfect pantomime scenario – and it's tempting to see the entire Key to Time season as one epic fairytale, an atavistic quest for a magic talisman through a universe packed to overflowing with castles and palaces, kings and queens, princes and princesses, presided over from above by the good and evil fairies.

Other great panto villains include *The Christmas Invasion*'s Sycorax Leader and *The Runaway Bride*'s Empress of the Racnoss, both of whom give fine scenery-chewing Christmas Day value and aren't afraid to indulge in a hearty cackle or a swashbuckling swordfight (out of all *Doctor Who*'s fencing matches, the Sycorax swordfight is the most faithfully pantomimic in grammar, right down to the bit where the hero spares the life of the defeated villain, who then launches a dastardly counter-attack and is promptly dispatched through a trapdoor). Also worthy of a boo and a hiss is *The Awakening*'s Sir George Hutchinson, who has all the

'The Sycorax Leader and the Racnoss Empress both give fine scenery-chewing Christmas Day value...'

swagger and dash of the perfect Captain Hook, and the blustering Captain in *The Pirate Planet*, whose bottomless supply of fruity oaths ("By the great beard of the sky demon!") derive straight from the panto villain's stylebook. And let's not forget the women: upholding the glamorous tradition of *Snow White*'s wicked stepmother and *Sleeping Beauty*'s Fairy Carabosse are such venomous viragos as the Rani,

PANTO PRO LOUISE JAMESON

Leela

Hello, Louise. How many pantomimes have you done?

"Four or five. I've been everything from Aladdin to the Genie and the good and bad fairies."

Do you have a favourite panto role?

"I think probably the good fairy is my favourite. It might sound a bit stupid, but when you're doing three shows a day, it's quite nice to be able to stay in the same costume. I don't know how the Dame does it, to be honest. Fifteen cossies!"

What's the most *Doctor Who*-flavoured panto you've ever done?

"I was the Wicked Stepmother in *Snow White* at High Wycombe with Colin Baker. He was my slave, and I got to boss him around. He was very pissed off that I had top billing!"

Name a great pantomime performer you've worked with.

"I haven't actually done panto with him, but I worked on *Bergerac* with

John Nettles, and he's absolutely brilliant in panto. He brings all that classical training to it. Someone else who was lovely to work with was Mark Curry. I worked down in Eastbourne with him. He really rescued me a couple of times. You have so little rehearsal time in panto, and in one of the early performances I accidentally slipped into Act 2 when we were still in Act 1. Everything came to a halt. Of course the audience loved it because they knew that one of us had mucked up, and even though it was entirely my fault he completely took the blame! And he just seamlessly got us back on track. He was so marvellous. And he's called me Fairy Liquid ever since."

What's the silliest thing you've ever found yourself doing in a panto?

"Saying 'I am the slave to your ring' and keeping a straight face! [Wicked laugh]"

Share a cherished panto memory.

"When I played Aladdin in Watford many moons ago, we had a school of deaf children in one performance, with a sign language interpreter signing through the whole thing. When it came to the big chase around the audience, with the policemen chasing Aladdin, I ran down Row 3 and these kids literally threw me

to the ground and sat on me, and wouldn't let me back on stage. They thought they were doing me a great favour, hiding me and saving me from the policemen. Of course they couldn't hear me saying, 'No, no, please let me go now!' and I had to sort of fight my way back to the stage in the end. It was a very funny moment."

How would you sum up the special appeal of pantomime?

"It's most kids' first experience of theatre, and I think you have a huge responsibility to get them on side, and really take them on a journey. In those 'Behind you' sequences, kids get incandescent because you're looking the wrong way. It's just such a delight that they're so completely involved in that world for a couple of hours."

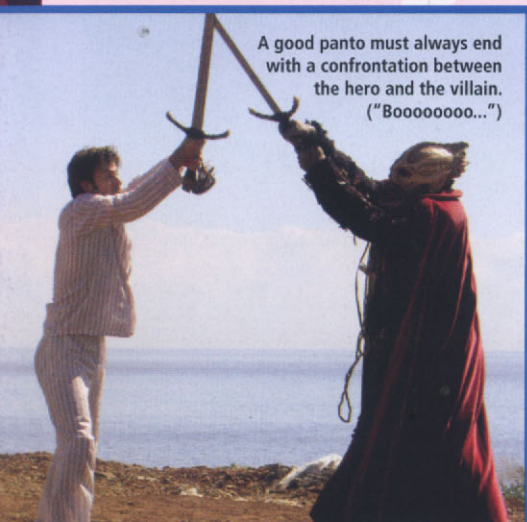
Tell us a panto joke.

"Ladies and gentlemen, boys and girls, a big round of applause for Mabel Smith who's in the audience tonight, and it says here that she's 111! Oh no, hang on. It says she's ill."



Rosanna Calvierri, Lady Adrasta (whose make-up is almost actionably close to the stepmother in Disney's *Snow White*), and the über-camp Cassandra O'Brien, whose body-hopping shenanigans in *New Earth* briefly require David Tennant to cross the gender barrier and vamp it up. But the crown must surely go to the Valeyard, a plummy-voiced demon in a black hat who spends the first 12 episodes of *The Trial of a Time Lord* issuing melodramatic threats from his spot at stage left, before eventually leaping into action, cape a-billow, casting evil spells and

A good panto must always end with a confrontation between the hero and the villain. ("Booooooooooo...")





PANTO PRO NICOLA BRYANT

Peri Brown

Hello, Nicola. How many pantomimes have you done?

"So many, I can't count! I've played Cinderella in Southampton, Guildford and even Puerto Rico and Cairo (I don't think they understood the concept). I keep meaning to do one each year because I have such a good time, but I always seem to be busy when they ask me. Perhaps next year."

Do you have a favourite panto role?

"I've never got to play my favourite panto roles, as I'm always cast as a goodie like Cinderella or Snow White. I'd really like to be the old witch!"

What's the most Doctor Who-flavoured panto you've ever done?

"Cinderella, Colin Baker was Buttons, Jacqueline Pearce was my Fairy Godmother, and Mary Tamm was my Prince Charming. Oh, and Anthony Ainley was Baron Hardup. I think they made a TARDIS noise when the carriage arrived."

Name a great pantomime performer you've worked with.

"Colin Baker. I feel very lucky that my whole career began by working with someone as lovely as Colin. We were filming *Revelation of the Daleks* at the same time as I was playing Cinderella in my first ever panto. I learned so much from Colin (including all about his lucky underpants!). I have subsequently seen Colin playing pantomime dames, pantomime villains and pantomime heroes; he is a consummate performer and the stage always lights up when he appears. He's never short of a witty reply to any hecklers. John Challis was also very nice when I worked with him in my second *Cinderella*. He was, as are all the best panto performers, very naughty and very good."

What's the silliest thing you've ever found yourself doing in a panto?

"Washing a pussy! It was the last night of *Snow White*, and the orchestra along with my friend Sue Scott-Davison, who was playing the wicked stepmother,

played numerous pranks to make me corpse as the sweet and innocent Snow White. As the evil stepmother arrives with a list of chores for Snow White, she appeared with a very large black cat by her side – a stagehand in costume – and at the end of the list of chores was 'Wash my Pussy'. The parents laughed, and the children went 'Aaaaaah!' The band then struck up a rendition of *I'm Gonna Wash That Man Right Outta My Hair*, and a bucket and sponge were provided for the pussy. I then proceeded to wash said pussy who whispered very rude things to me. I was crying with laughter. I said several things to my pussy, including 'What's that, pussy? Harder?', and 'Is that the spot?'"

How would you sum up the special appeal of pantomime?

"It's a good way of getting families to go to the theatre together. It's a uniquely interactive theatre experience. Unlike *Doctor Who*, you can actually tell the hero that the monster is behind him!"

Tell us a panto joke.

"They don't give them to the female lead. All together now. Awwwww!"



setting off bangs and flashes left, right and centre, laughing maniacally all the while. Textbook stuff.

We opened with a few stern thoughts about the misuse of the term 'pantomime', and sure enough, many of the *Doctor Who* stories that have been loftily branded as such are really nothing of the sort. Say what you like about *The Twin Dilemma*, *Timelash* or *Delta and the Bannermen*, but they have precious little in common with the traditions or values of pantomime. Even the notorious 1965 Christmas Day episode *The Feast of Steven* bears no significant relation to panto (if it did, perhaps it might be a little more entertaining). *Doctor Who* has seldom wandered into the realm of the full-blown panto slapstick routine, but seldom doesn't mean never. Aboard the *Mary Celeste* in the third episode of *The Chase*, Ian, Barbara and Vicki tread water with a rather laborious comedy caper involving truncheons and mistaken identities which has more than a faint aroma of the frontcloth about it, while in the fourth instalment of *The Trial of a Time Lord*, the hapless Balazar receives a face full of gloopy gunge. The fact that neither of these routines raises so much as a titter can't be blamed on panto; the truth is they're just not terribly well done. Alfred Hitchcock's famous dictum that "There is no terror

in the bang, only in the anticipation of it" is every bit as true of slapstick. There's nothing intrinsically hilarious about a custard pie in the face. The laughs – and in the hands of seasoned panto writers and performers they are huge laughs – arise from the grammar and pacing of the scene, and from the comic inevitability of the build-up, and the split-second timing when the pay-off finally arrives.

Doctor Who's most obvious all-out attempt to mimic the style of the classic panto slapstick routine comes in the third episode of *The Celestial Toy-maker*, as Steven and Dodo are forced to play 'hunt the thimble' in Mrs Wiggs' kitchen. Buns are hurled and crockery is smashed, and eyes are hilariously poked by cuckoo-clocks, but again the writing and the pacing are all over the place. If the surviving soundtrack is anything to go by, the scene meanders about without any discernible rhythm or comic instinct. But not to worry: for an altogether more

rewarding spot of panto slapstick we can fast-forward some 42 years and poke our heads around the door of another kitchen to enjoy the excellent writing of Gareth Roberts, and the excellent comic timing of David Tennant and Catherine Tate, as a poisoned Doctor desperately downs walnuts, anchovies and ginger beer (with a nice little subliminal innuendo for the grown-ups inserted right there, which again is pure panto) in *The Unicorn and the Wasp*.

If *Doctor Who* seldom strays into slapstick, then it's more at home with the straightforward panto joke. Like everything else about the genre, a panto joke is a very particular thing. It has to be corny, quickfire and throwaway. None of that 'Three men go into a pub, and the first man goes up to the landlord and says...' stuff. That won't do at all. Far too laborious. A good panto joke is as snappy as it is silly, and by the time you're laughing – or more likely groaning – another one has come along. The 'intruder window' joke (so good they used it twice, in *Dalek* and *The Sontaran Stratagem*) is a venerable panto gag dating back to the middle Cretaceous period. The Doctor's quip about giving the Cybermats 'a metal breakdown' in *The Tomb of the Cybermen* is another fine example of pure panto corn – and it's amusing to note that Frazer Hines obligingly goes straight for a panto reaction, despite the fact that Jamie surely can't really get the pun. (Troughton and Hines are both consummate comedians – just look at them go when confronting the airport officials in *The Faceless Ones* – but it's probably a mercy that one of the most panto-flavoured *Doctor Who* stories of all was spiked before it entered production. If you're unfamiliar with the jaw-dropping tale of *The Prison in Space* – a 1968 adventure which came very close to being made, in which Jamie would have ended up in drag and a brainwashed Zoe was to be deprogrammed by having her bottom spanked – then let's just say that there's good reason to be grateful that we got *The Krotons* instead.)

But if we're talking about panto jokes, then without a doubt *Doctor Who*'s greatest gag-merchant is Tom Baker. Don't be distracted by his infamous madcap runaround with the Mandrels in *Nightmare of Eden*: that's just another half-cocked attempt ▶



The Valeyard: perhaps the ultimate Doctor Who pantomime villain?

at slapstick that doesn't quite come off. The real panto spirit can be found in the Fourth Doctor's verbal quips, from his non-stop baiting of Scorby in *The Seeds of Doom* to his majestic put-down of a hostile interrogator in *The Robots of Death*: "You're a classic example of the inverse ratio between the size of the mouth and the size of the brain." For something with a touch more Twankey about it, there's his withering sign-off to the Rutan in *Horror of Fang Rock* – "That's the empty rhetoric of a defeated dictator, and I don't like your face either" – and for a model example of the panto set-up and punchline, it's hard to beat the bit in *The Horns of Nimon* when the ominous threat that "You will be questioned, tortured and killed" is undercut by the Doctor's rejoinder, "Well, I hope you get it in the right order." Now there's a panto gag to the tips of its toes.

In fact, *The Horns of Nimon* is perhaps as close and as faithful to the spirit of pantomime as *Doctor Who* ever gets – and that observation is meant in a completely good way. It's not just about Tom Baker's one-liners, or Graham Crowden's gloriously eye-rolling performance as the villainous Soldeed: it runs deeper than that. The backstory about Princess Tekka and her heroic boyfriend Seth, a poor runaway who's posing as a prince, is pure *Aladdin*. The bumbling Co-Pilot's mispronunciation of "hymetusite", his preposterous catchphrase "Weakling scum!", and even that embarrassing accident (or is it deliberate...?) when his trousers split, mark him out as the classic bungling henchman, while Soldeed's trips into the Power Complex to meet the fearsome Nimon are ripped straight from the template of Fleshcreep sneaking into the Giant's castle in *Jack and the Beanstalk*. There's even a tailor-made "Behind you!" routine, as the Doctor and his friends dive for cover from the Nimon behind a series of computer banks which, either by design or by wonderfully fortuitous accident, are exactly the right dimensions to conceal one actor each. Was the production team consciously going for broke and making a *Doctor Who* panto? Accounts differ, but the fact that the



"Has anyone seen a big blue box?"
"It's behind you!"

'The Horns of Nimon is perhaps as faithful to the spirit of pantomime as Doctor Who ever gets...'

story was transmitted over the Christmas period would seem to suggest that they'd at least given it some consideration. Whatever the case, the result is surely to be cherished: *The Horns of Nimon* is as rich, fruity and deliciously Christmassy as mince pies, *The Box of Delights* and carols from King's College.

In this age of computer gaming, social media and other modern distractions, you'll occasionally hear people claiming that pantomime's heyday is over, but that's nonsense. It's still going strong and it's still evolving, just as it always has. And it's still cropping up in *Doctor Who* too. When the Royal Hope Hospital is

transported to the moon in *Smith and Jones*, just as when UNIT HQ is zapped through a black hole in *The Three Doctors*, we're plunged straight into the world of *Aladdin*. And what else is the emotive climax of *Last of the Time Lords* but a makeover of that most magical of all panto scenes, buried deep in the heart of *Dick Whittington* and *Peter Pan*, in which the children in the audience are exhorted by the hero to strengthen the magic spell by joining in and wishing with all their might? For Martha's "Every single person on Earth thinking the same thing at the same time," read Peter Pan's "Clap your hands if you believe in fairies." It's a brilliant piece of theatre. And pantomime did it first. Oh yes it did! **■■■**

PANTO PRO NICHOLAS PEGG

Dalek operator, audio writer/director

Hello, Nick. How many pantomimes have you done?

"Getting on for 40. I write and direct them and appear in them too, and some years I have several on the go, so I've honestly lost count. This year you can see *Jack and the Beanstalk* 'wot I wrote' at the Queen's Theatre in Hornchurch."

Do you have a favourite panto role?

"When performing, probably an Ugly Sister in *Cinderella*. When I'm writing, I love the 'bumbling old twit' character – Baron Hardup, Alderman Fitzwarren, that lot."

What's the most Doctor Who-flavoured panto you've ever done?

"It's a bit random, but I once did a panto which, completely by chance, had two cast members from *Dragonfire* in it. And the musical director was Robert Sloman's daughter!"

Name a great pantomime performer you've worked with.

"John Challis. He was Captain Hook in a *Peter Pan* I directed in Nottingham. He's a lovely man, and one of the best panto villains in the business."

What's the silliest thing you've ever found yourself doing in a panto?

"Duetting on a medley of Abba songs with Barnaby Edwards, both of us in high heels and dripping with sequins. I was in a blonde wig, so I guess I was Agnetha."

Share a cherished panto memory.

"When I did *Sleeping Beauty* at Harrogate Theatre, there was a hushed silence as the hero disarmed the evil fairy and held her at swordpoint. An angelic little girl in the audience, who can't have been older than about six, was so caught up in the drama that she stood up on her seat in her best party frock and shouted out, 'Stab her in the face!' The whole theatre erupted with laughter."

How would you sum up the special appeal of pantomime?

"It's true folk art. It cuts across every barrier: age, status, class, wealth, power. You leave all that at the door. Pomposity is pricked and custard pies are thrown and the good guys win. For a couple of hours, everybody's a hero, everybody's a fool, and everybody makes friends."

Tell us a panto joke.

"Ugly Sister 1: Whenever I'm down in the dumps, I buy myself a new dress.
Ugly Sister 2: Oh, so that's where you get them from."

PANTO PRO BARNABY EDWARDS

Dalek operator, audio writer/director

Hello, Barnaby. How many pantomimes have you done?

"About a dozen or so. But this year I'm reading audiobooks instead. Naturally I'll be dressed as Widow Twankey while doing so."

Do you have a favourite panto role?

"I've played the Emperor of China three times. I love his combination of idiocy and violence."

What's the most Doctor Who-flavoured panto you've ever done?

"I once did *Aladdin* with Keith Drinkel from *Time-Flight* playing Abanazar."

Funnily enough, in Act 2 he transported us all to an unconvincing deserted wasteland. But we went by magic carpet, not by Concorde."

Name a great pantomime performer you've worked with.

"Melvyn Hayes. A sweeter, funnier, more energetic panto expert it would be impossible to imagine."

What's the silliest thing you've ever found yourself doing in a panto?

"Doing a full-on Sylvester McCoy-style musical spoons routine to *Me Ol' Bamboo* from *Chitty Chitty Bang Bang* – with a pantomime cat."

Share a cherished panto memory.

"Singing *I'm in the Mood for Dancing* with Linda Nolan – she was dressed as a man and I was dressed as a woman. Happy days!"

How would you sum up the special appeal of pantomime?

"It can make you laugh, it can make you cry, it can make you shout 'It's behind you!' You can't ask more of the theatre than that."

Tell us a panto joke.

"Ugly Sister: I'll have you know I'm related to royalty.
Buttons: Yeah, King Kong."



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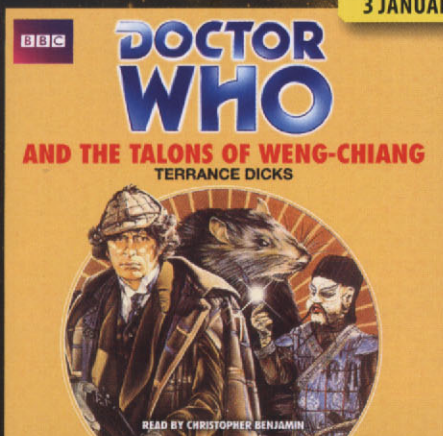
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With the 50th anniversary imminent, Toby and Johnny get all nostalgic, as they argue the toss once more...

Next year will be the most exciting time to be a fan ever. But which year has been the best so far? 1983 or 2005?*

I ♥ 1983

TOBY HADOKE SAYS:

If you became a fan in 2005, all you had to do was pop around to the internet and everything you needed to know about *Doctor Who* was there at the touch of a button. You could find out from Wikipedia that the show started in 1963, that Douglas Adams wrote

The Pirate Planet and that Harold Pinter was in *The Abominable Snowmen* (which he wasn't).

In 1983 though, discovering everything about *Doctor Who* was more difficult and therefore much more rewarding. The *Radio Times Twentieth Anniversary Special* and *Doctor Who: A Celebration*, came out and were brand new literary treasure troves, gateways to past glories and exciting trivia: Dodo was 'elfin'; The Beatles appeared in *The Chase*; and *The Gunfighters* was the worst *Doctor Who* story of all time (which it wasn't).

It was in 1983 that the twentieth-century run of *Doctor Who* reached its apex. Yes, there were fabulous stories, eras, characters and Doctors after that, but for quite some time after the peak of public attention and private elation that was *The Five Doctors*, the series with which I and many fans fell in love was never quite as loved as it had been up to that point. After the twentieth anniversary episode, a huge celebration of Doctors and monsters and companions and public attention, the show started to refer to its own past with ever more diminishing returns, and so we came to expect or got inured to immobile

Silurians, tall Sontarans, and a Second Doctor who went on missions for the Time Lords (which he didn't).

The other reason 1983 was the best was because the joy of being a fan was a joy without fear. *Doctor Who* had never been cancelled nor suspended. While I loved the anticipation of 2005, the euphoria was tinged with a genuine fear that the public, the press, the BBC, fandom... even I, perhaps... wouldn't like it. Once something has been spoiled for you though, it is hard to experience it again untainted. The 20th anniversary was like a massive, gorgeous, celebratory cake decorated with all our favourite things, and there for us to scoff without fear or embarrassment. Ever since Michael Grade wielded his axe, every celebration and exciting moment may well have been its own variation of a gorgeous gateau, but it was nonetheless one with the shadow of big cup of sick hanging over every mouthful. You see fans at it



Meeting your heroes was a completely different experience in 1983.

'The 20th anniversary was like a huge, celebratory cake, there for us to scoff without embarrassment.'

now, analysing every ratings blip, bad review or lack of press coverage as a sign of the impending Whopocalypse, which we've all secretly been dreading since about... ooh, five minutes after it was announced that the series was coming back. We've all been scared that the show will be cancelled again (which it hasn't been).

Back in 1983 every *Doctor Who* story bar *The Gunfighters* was good. Every Doctor was amazing. For every fan there were so many things to discover about the show's past and its

(completely guaranteed) future. Conventions were rare - meeting stars, to whom we didn't have constant access via behind-the-scenes videos, promotional junkets and press ubiquity, had an amazing frisson, and several times more people than expected descended upon Longleat House to watch panels and meet heroes and watch *The Dominators* in an overcrowded tent. And I hate to sound old-fashioned, perchance my liege, but in those days *Doctor Who* was appointment telly and with so few people having domestic videos - and those that did had to carefully budget to buy tapes - that if you missed it, that was it. You missed that episode forever. Even if you did catch it, you had to drink in and memorise every moment, because you weren't going to see this week's instalment again anytime soon. When the show returned in 2005 BBC Three repeats and domestic recording equipment took away such breathless anticipation and of-the-moment national connection. The more you put into something the more you get out, but in 2005 it took far less effort to be a fan than in 1983.

In 1983, all the developments, merchandise and press interest turned a generation of viewers into fans. In 2005 all of those things allowed a whole load of non-fans to get caught up in the excitement and decide that they had been fans all along. Which they hadn't!

* Toby and Johnny have chosen the years they feel it was the best time to be a fan.

I ♥
2005

JOHNNY CANDON SAYS:

Some might argue that every year is a good year to be a *Doctor Who* fan, because as we all know, *Doctor Who* is brilliant, so in most cases they'd be right. Except 1987. No, 1987 can go and stand in the garden as far as I'm concerned. Someone else's

garden. In Space. Space that's on fire. In my humble opinion (not really, I'm arrogant to the point of insanity if anything), 2005 should be showered with kisses, a glorious year not just to be a fan, but to become one. The year we unpaused. There are many reasons, of which to quote a better man than me, "I'll explain later..." But first, to address this 1983 kerfuffle.

Toby, you say that post-1983 the show became more self involved with a glut of returning foes, references to the past and the sequel/prequel to *The Tenth Planet* that literally no-one had been clamouring for (nobody clamours anymore, we should bring clamouring back). But 1983 was exactly when the rot set in! A season of stories where every adversary was a returning enemy? Really? Surely a better way to showcase the breadth and scope of *Doctor Who*, to show why it had lasted 20 years, and why there was no reason it shouldn't last 20 more, would have been to ring in the new? Exciting, horrible new enemies with maybe a story or two with old adversaries for nostalgia's sake - but an entire series?! It wasn't the all-inclusive party atmosphere you paint it as, but a show that was already playing to just the fans. Same old, same old. I'm afraid for you, young Hadoke, the memory cheats. Go and watch *Arc of Infinity* and *The King's Demons* and then come back and tell me how great 1983 was then.

Now, 2005! I didn't even dare to sleep during the early part of that year. The reason? On the 1st of January, I wandered into my living room with a glass of wine in one hand and a selection box, ready to be devoured, in the other. My attention was caught by the television, as a camera panned



through space and fell towards the Earth. 'It's almost time...' a caption read. I was frozen to the spot as the TARDIS, engines blazing, faded away. 'But not yet...' I cackled with excitement. I can describe that trailer as clearly now as if I'd just looked it up on YouTube.

The anticipation amongst fans for the return of the show coupled with a gathering hype amongst the general public, some of whom were too young to remember the Eighth Doctor - never mind the last full series in 1989 - was palpable and giddy! The tabloid press (boo!) gave us snippets of plot and leaked photos (yay!). The internet buzzed with rumours and speculation! Yes, Toby, the internet! You complain that it's easier to be a fan now. That thanks to things like iPlayer and the readily available DVDs that mean no-one should ever miss an



2005: the year of the Slitheen, Christopher Eccleston, and the Mox of Balhoon.

'2005 saw *Doctor Who* return as a show that was open, inclusive, exciting, funny and adventurous.'

episode again! But where is the harm in that? That's brilliant! You big old Kazran!

By the time *Rose* was broadcast, *Doctor Who* had become event television - in the way that *The Five Doctors* should have been, but wasn't. Not just for us jolly few who had carried the flame since 1989 but for everyone! *Doctor Who* returned as a show that was open, inclusive, welcoming, exciting, funny and adventurous. It spat in the eye of all those close-minded commissioning editors over the years that said family drama was as dead as Ms Chaplet. It was at simultaneously a launch of a brand new series, just as much as it was a relaunch of our beloved show - a glorious celebration of what had gone before, with little nods to the past for us old-timers to salivate over, without immediately alienating the new blood. And you can keep your *Radio Times*. Since its return, the show has been on the cover nearly 40 times, with three of those in 2005 alone - including the prestigious Christmas issue! Speaking of which, Happy Christmas! Let's put down our battle axes for an evening, and raise a glass, munch a mince pie and maybe agree that when it all boils down to it, I'm right. ■■■

By Christmas Day 2005, the *Doctor Who* Christmas Special had somehow already managed to become a treasured annual tradition.



HAVE YOUR SAY!

Assuming you don't think it was all downhill after 1963 (c'mon, we know that's how some of you think), who do you think has the more persuasive argument? Was 1983 the most giddily exciting time to be involved with fandom, or was the excitement of 2005 the best of times? Just follow the link below and register your vote on the matter.

tinyurl.com/czhgd2f

Obviously, you may have good reason to think another year altogether was the best time to be a fan. If so, why not write to *Galaxy Forum* (see details on page 16), email us at dwm@panini.co.uk, or send us a message via Twitter? In DWM 453, we asked if the Doctor should show his enemies mercy or whether it's okay, on occasion, for him to bump them off! It turns out that the majority of you are quite comfortable with the Doctor's bloodthirsty side. Goodness!

KILL THEM!
KILL THEM
NOW!

68%

CAN YOU THINK
OF NOTHING
ELSE BUT KILLING?

32%

THE NEXT DOCTOR

It's Christmas Eve, 1851 - a nice year, bit dull. That is until a giant Cyberman starts stomping all over London...

Feature by JONATHAN MORRIS

I've always thought of this story as *Doctor Who* and the *Christmas Cyberman*. That name has stuck in my head to such a degree that I have to remind myself that it was actually called *The Next Doctor*. Because it seems so Christmassy... and so

Cybermenny, with an enormous great CyberKing stomping all over Victorian London (I can't believe that nobody noticed).

But the story isn't really about Christmas, or Cybermen, but the eponymous 'Next Doctor' played by David Morrissey. That's the heart of the story - and it has a lot of heart. The scene where the Doctor points out that Jackson Lake has too much luggage for one man is absolutely heartbreaking. And David Morrissey brings so much warmth and charm, and utter Doctor-ish-ness to the part I still don't want to believe that he's not a future incarnation of the Doctor.

And, as Jackson Lake still retains all the Doctor's memories at the end of the adventure, maybe he could still be brought back?

So fix yourself a hot pie, light a brazier, and try not to pay too much attention to the Cyber Shades, and join me for *Doctor Who* and the *Christmas Cyberman*...



THE NEXT DOCTOR

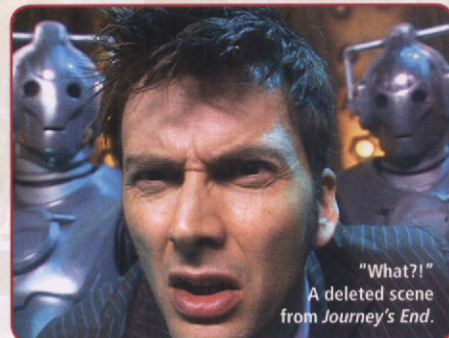
FIRST BROADCAST: 25 DECEMBER 2008

The TARDIS materialises and the Doctor (David Tennant) emerges to find himself in a street market in Victorian London. A street urchin (Jordan Southwell) informs him that it's Christmas Eve, 1851.

Russell T Davies' initial draft of this story (dated 17 March) opens with a scene inside the TARDIS resolving a cliffhanger created by the ending of *Journey's End* (2008), where an alarm sounds and two Cybermen appear behind the Doctor (this scene is included as bonus material in *The Complete Fourth Series* DVD box set). The initial draft begins with a reprise of the cliffhanger, followed by the Cybermen fading out of existence. The Doctor observes they were "Falling through the Vortex! But heading for where...?" Later, after the urchin tells him the year, the Doctor asks, "Good, right, fine, and I don't suppose you've seen any men, sort of tall, sort of metal, men made of metal, with ears, like handles, big handle things, metal, no.?" The full scenes can be found in the paperback edition of *The Writer's Tale* (2010).

However, at the suggestion of journalist Ben Cook (with whom Davies was exchanging emails for *The Writer's Tale*) Davies decided against using the cliffhanger ending, as it was 'a poor cousin' of the surprises at the end of *Doomsday* (2006) and *Last of the Time Lords* (2007) and the promise of 'new adventures to come' would be already achieved by running a trail for *The Next Doctor* after the end credits. So a new ending of *Journey's End* was shot during production of this episode, and the opening scene of *The Next Doctor* was cut from the shooting script (dated 31 March), making it the first *Doctor Who* Christmas Special not to follow on directly from the preceding episode.

The Next Doctor was followed by a *Strictly Come Dancing* Christmas Special on BBC One at 7pm, and the first of two episodes of *EastEnders* at 8pm. Intriguingly, this saw many of Albert Square's residents gathering to watch *Doctor Who* and *Strictly* at Ian Beale's house! However, the version of *The*



"What?!"
A deleted scene from *Journey's End*.

Next Doctor shown in the *EastEnders* universe was slightly different, with the TARDIS arriving after the opening theme and title sequence. Fortunately, the usual Christmas chaos ensued in the Square before its inhabitants could accidentally catch sight of themselves on Ian's telly.

The Doctor passes a poster for a missing 'Emily Price'; presumably one of the Cybermen's victims or one of the abducted children.

Some Londoners are warming themselves at a burning brazier. As noted by Davies on the episode's podcast commentary, that brazier will be making several more appearances in the episode. Why not treat it as a drinking game, next time you watch?

The Doctor hears a girl shouting out "Doctor!" and runs to investigate. A serving-girl, Rosita (Vellie Tshabalala) has discovered something trapped behind a metal door and is calling for the Doctor - but not our Doctor. She's calling for another Doctor (David Morrissey) who turns up, introduces himself, and asks Rosita for his sonic screwdriver before ordering her back to the TARDIS.

The mystery of a 'next' Doctor tied in with the fact that David Tennant's successor had yet to be revealed. Was this intentional? Russell T Davies: "The whole idea became part of David's departure, but that's not where it started. It was simply an idea. I was sitting in a taxi one day, heading towards Upper Boat, probably a couple of years before, ►



"If you could stand back, sir - this is a job for a Time Lord!"

ESSENTIAL INFO

■ *The Next Doctor* was the 2008 Christmas Special, broadcast at 6pm on Thursday 25 December. It was written by the show's head writer, Russell T Davies and it was the final episode of *Doctor Who* to be made in Standard Definition; from 2009's *Planet of the Dead*, the series would be made in High Definition picture quality.

■ At the time, David Tennant had announced his departure (at the National Television Awards on 29 October 2008) but Matt Smith had yet to be announced as his successor (in a special edition of *Doctor Who Confidential* broadcast on 3 January 2009).

■ As a result, David Morrissey was a plausible *real* next Doctor;



journalists were asked not to reveal the twist after the press launch, and the *Radio Times* credited both Davids as 'the Doctor'. The *Radio Times*' previews were deliberately vague about whether David Morrissey was a

future Doctor, while the *TV Times* went one step further by claiming he would be playing 'a mysterious Time Lord'.

■ *The Next Doctor* was the second most-watched show of Christmas Day 2008 after the Wallace and Gromit film *A Matter of Loaf and Death*. The episode achieved ratings of 13.10 million viewers, an audience share of 54% and an Appreciation Index score of 86. The instalment was the fifth most-watched television broadcast of the whole of 2008, behind only the aforementioned

Wallace and Gromit, the Britain's *Got Talent* final, and the two halves of *The X Factor* final. In 2009 The Next Doctor ranked at Number 107 in *DWM*'s *Mighty 200* poll.



and suddenly had this image of the Doctor landing somewhere – anywhere, this could have fitted into any story – and then someone runs up to him saying ‘Hello! I’m the Doctor!’ Cue titles! The idea just sat there for a while, ticking away, until Christmas became the perfect opportunity. The theme then snowballed – the non-regeneration cliffhanger at the end of *The Stolen Earth* (2008) created a sort of fever for the next incarnation, much to our surprise. I remember, I wasn’t sure about *The Next Doctor* as a title for a while, because I thought it might push ordinary viewers away – not realising that ordinary viewers were keying into that idea on a huge scale. Even the ratings took us by surprise. It was just the right time for the right idea, and you can rarely plan that. It just happens. If you’re lucky!”

The door bursts open to reveal a sinister Cybershade (Ruari Mears).

■ The shooting script describes the Other Doctor as ‘lively, exhilarated, in a frock coat & waistcoat, ever-so-slightly dandified’ while Rosita is ‘mid-20s, black, feisty’. The script specifies there should be no close-up on the Other Doctor’s sonic screwdriver (to avoid giving away what it actually is).

■ After the readthrough on 1 April, Davies prepared another draft of the story (dated 3 April), the ‘pink revised’ shooting script. In the first shooting script, this sequence was set in a ‘roofed, enclosed courtyard’.

■ The shooting script’s description of the Cybershade isn’t quite what appeared on screen; ‘It has the face of a Cyberman, like a mask; but the rest of it seems more supernatural, swathed in black robes, a black hood, the whole outfit trailing off into black rags; it’s a Cyberman crossed with a Dementor. The only other signs of metal are its two metal hands, more spindly and witchy than a Cyberman’s’.

■ A poster behind the Doctor publicizes the most significant event of the ‘bit dull’ year of 1851, the Great Exhibition. The Great Exhibition took place in Hyde Park, London from 1 May to 15 October, before the building used to house it, the Crystal Palace, was dismantled and reconstructed in Sydenham in South London.

■ Note that both Doctors have the line “Right then, don’t worry, stand back, what have we got here then?” at different points in the scene. In Davies’ initial draft, after the Other Doctor delivers the line, Rosita tells him “One of them must’ve fallen into the trap, but it’s not gonna hold it for long, and I think it’s furious. Doctor, what do we do?” Both Doctors then begin to answer, before saying in unison to each other, “Do you mind? (Beat) Who are you? (Beat) I’m the Doctor!”

■ Uncannily, the Other Doctor uses the Tenth Doctor’s catchphrase “Allons-y!” introduced in *Army of Ghosts* (2006) and the Eleventh Doctor’s catchphrase “That’s new!” introduced in *The*



A terrifying Cybershade lurks in the shadows.

Eleventh Hour (2011). This raises the interesting possibility that the database acquired by the Cybermen contained information on the *genuine* next Doctor!

■ This pre-titles sequence was first broadcast as part of the BBC’s *Children in Need* event on 15 November 2008.

■ Other titles considered for the episode were *The New Doctor* and *Court of the CyberKing*.

The Cybershade leaps onto the wall of a warehouse. The Other Doctor lassos it, only to be dragged up as the Cybershade starts to climb.

■ The Other Doctor refers to it as a “timorous beastie,” quoting Robert Burns 1785 poem *To a Mouse* (“Wee sleekit, cow’rin, tim’rous beastie”).

■ In the shooting script the titles are followed by a scene in Cyber HQ where the Cyberleader is observing events ‘live’ on a screen from the Cybershade’s point of view. The Cyberleader orders the Cybershade to withdraw, which explains why it chooses to flee. This scene was moved to later in the episode during editing, and the first two lines of the scene were cut; the Doctor asking “But what’s it doing here?” and the Other Doctor replying, “It’s fallen into my trap!”

The Doctor grabs the rope – and is also yanked up by the Cybershade. It leaps through a window into the warehouse, dragging the Other Doctor and the Doctor across the floor. It dives through a window, threatening to pull them both to their deaths – but Rosita comes to the rescue, severing the rope with an axe, allowing the Cybershade to escape. Dazed but relieved, the two Doctors hug.

■ Given the view from the warehouse window, it appears this building is on the edge of the Thames either in St Katherine’s Docks or Butler’s Wharf (the setting for 1984’s *Resurrection of the Daleks*). However, given that the view is of *Tower Bridge* which didn’t actually exist in 1851(!) one can’t draw any hard-and-fast conclusions (more on Tower Bridge later).

Emerging from the warehouse, the two Doctors have found the whole adventure hilarious, much to Rosita’s irritation. She reminds the Doctor about a funeral taking place in 20 minutes, then storms off.

■ Rosita’s name was chosen by Davies as a combination of previous companions Rose and Martha. It is the Spanish diminutive for the girl’s name Rose.

■ Piecing things together, it seems the Doctor and Rosita have been hunting the Cybershade for two weeks, tracking it to this general area, and have been setting various traps for it. Presumably, just before the Doctor’s arrival, the Cybershade had been lured into the ground floor of the warehouse and was trapped as the metal doors closed behind it.

■ In Davies’ initial draft this scene takes place in the warehouse, following on from Doctors hugging. After the Doctors hug, the Doctor says, “Nice one, Doctor” and the Other Doctor replies “And you, sir! And you!”

■ For the first shooting script Davies cut these lines and added the Other Doctor’s line “But evidently we did not.” For the ‘pink revised’ shooting script he then added a scene break after the Doctors hug, moving the rest of the conversation to outside the warehouse.

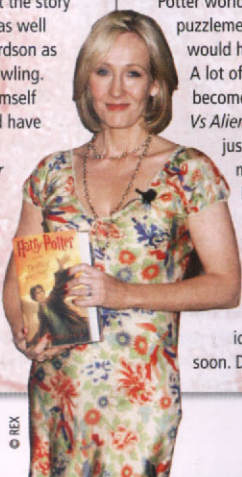
■ Rosita warms herself at the brazier, making its second appearance in the episode.

DECEMBER WILL BE MAGIC AGAIN

During the summer of 2007, long before work began on *The Next Doctor*, Russell T Davies was struck by inspiration with another idea for the 2008 Christmas Special: a story starring JK Rowling, where a Space Bug (like the one in 2007’s *Turn Left*) leaps onto her back causing the world of her imagination to become real. A world of Victorian magic; of witches and wizards. David Tennant wasn’t keen on the idea, so it never went ahead – much to Davies’ regret: “I should have absolutely stuck to my guns and done it. It’s very unusual for me to have backed down, I must have been exhausted! That’s the only

thing to explain it, I was too tired to push it through. I doubt we’d have got JK Rowling to appear, but the story would have worked just as well with, say, Miranda Richardson as the famous author FD Bowling. But the Doctor finding himself in a magical world would have been absolutely brilliant. That’s the point of *Doctor Who*, sometimes, to invade other genres, other people’s stories, to colonise them, to subvert them, and improve them. The Doctor would have infected and changed a

magical realm with his sheer Doctor-ness. If you’d shoved him into a Harry Potter world, his defiance and puzzlement – and then his joy – would have been spectacular. A lot of that thinking has become the spine of *Wizards Vs Aliens*, which in my opinion just proves how much mileage there is in it. I still think of that unmade story quite often, to this day – I can quite literally see it – which is proof that a good idea was abandoned too soon. Damn!”



© REX

'John Smith' decides to keep a low profile in the presence of a Time Lord.



The Other Doctor remembers nothing before the time when he met the Cybermen. They fell on to London from the sky in a blaze of light.

■ The fact that the Doctor isn't surprised to hear Cybermen being mentioned is later used as a plot point, but his lack of surprise is also because in the initial draft the Doctor had come to Earth after tracking the Cybermen through the Time Vortex. In the actual episode he's presumably deduced the involvement of the Cybermen from the appearance of the Cybershade.

We see a flashback of the Other Doctor in a cellar with three Cybermen. The Other Doctor then comments on the Doctor's lack of surprise; "I talk of Cybermen [...] And you don't blink, Mr Smith." The Doctor tries to jog the Other Doctor's memory regarding Sally and the statues, to no avail.

■ ... referring, of course, to Sally Sparrow, the Weeping Angels and the events of *Blink* (2007).

The Other Doctor wishes the Doctor a merry Christmas and hurries off. The Doctor follows.

Elsewhere, the Cybermen have constructed a Cyber HQ in a Victorian cellar. The Cyberleader (Paul Kasey, voiced by Nicholas Briggs) watches a recording made by the Cybershade on a monitor and identifies the Other Doctor as the enemy of the Cybermen, the Doctor!

'The Doctor introduces himself to Jackson Lake as "John Smith" - an alias first used in 1968's *The Wheel in Space*...'

■ This being the scene originally intended to take place immediately after the titles. As a result of the shift, the scripted line "Cybershade 16 has been discovered" was revised to "Cybershade 16 has made contact" and the line "Order it to withdraw" was revised to "Observe the enemy."

■ The shooting script describes the Cyber HQ as: 'Steampunk Victorian - Cybertechnology welded to the Industrial Revolution, cogs and wheels mixed with computer screens. Screens at head height; Cybermen don't sit.'

■ The Cyberleader's brain is visible through its mask, an additional gruesomeness recalling the

Cyber Controller of *The Tomb of the Cybermen* (1967) and the Controller in *Rise of the Cybermen/The Age of Steel* (2006).

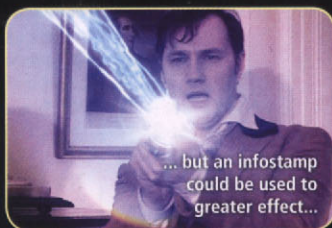
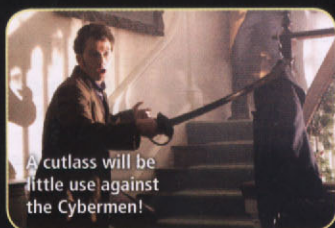
The Cyberleader checks with Miss Hartigan (Dervla Kirwan) that she is prepared for the attack at 1400 hours. She is collaborating with the Cybermen in anticipation of being "heralded, in the new age. At the Court of the CyberKing." She then departs for the funeral.

■ Miss Hartigan is described in the shooting scripts as 'A strong woman, late 30s; sexy, albeit in plain, grey clothes - a tight, repressed Workhouse Matron's uniform.'

The Other Doctor and Rosita watch the funeral procession for the late Reverend Fairchild. As his house will now be empty, the Other Doctor decides to investigate, but without Rosita. The real Doctor watches as she's sent to safety.

■ Davies' initial draft includes a little more dialogue between the Other Doctor and Rosita, as Rosita spots the Reverend's butler amongst the mourners. "He's let the other staff go, after the master's death," the Other Doctor explains. "Which means the house should be empty." This was simplified to the Other Doctor saying, "Now! With the house empty..."

■ The initial draft reveals that the Other Doctor is being watched from the rooftops by a Cybershade. This was changed to a Cybershade watching from ▶

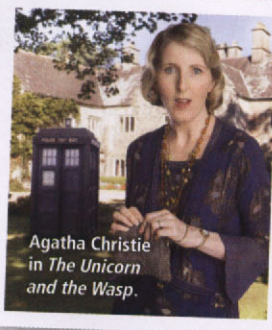


FUGUE FOR THOUGHT

A fugue state, also known as a dissociative fugue, is a genuine psychiatric disorder, characterised by amnesia regarding memories, personality and identity (an amnesia which is reversible), a period of wandering, and the assumption of a new identity (or at least, a degree of confusion regarding it). It is a dissociative disorder, and as such is often (but not always) precipitated by severe stress; the mind inducing memory loss (dissociative amnesia) regarding the trigger as a form of defence mechanism. Or, as the Doctor puts it, "Where the mind runs away because it can't bear to look back."

A fugue state is temporary and rarely lasts more than a few weeks. Recovery tends to be rapid and repeat occurrences are rare (though fugues may be associated with previous transient neurological amnesia). Unlike in *The Next Doctor*, recovery from a dissociative fugue is usually marked by amnesia regarding what the subject did whilst in the fugue state.

Probably the most famous incidence of a fugue state was that experienced by Agatha Christie in 1926, where she drove away from her home in Berkshire, abandoned her car, and then disappeared, only to be discovered eleven days later in a spa hotel in Harrogate where she



had booked herself in ten days earlier under the name Mrs Teresa Neela. This incident was, of course, used as a plot point in the *Doctor Who* story *The Unicorn and the Wasp* (2008) which explains the amnesia as being due to Christie having a mental connection with the alien Vespiform when it died.

◀ the shadows in the shooting script, but in the end the shot wasn't used.

■ In the initial draft, the action then cuts to a scene in the Cyber HQ where the Cyberleader is watching what the Cybershade sees on a screen. A Cyberman reports that "The Doctor has targeted the Fairchild house." The Cyberleader replies "Let him enter. We are prepared. And the Doctor will die." This scene was cut from the shooting script, presumably because it spoils the surprise of the hidden Cyberman.

■ The brazier makes its third appearance in the background of this scene.

The Other Doctor tries to break into the rear of the house, only for the back door to be opened by the Doctor, who entered by the front door. The Doctor notices the Other Doctor's screwdriver is a normal screwdriver. How is it sonic? "Well, it makes a noise," the Other Doctor replies, tapping it against the door.

■ The beginning of the scene with the Doctor and Other Doctor inside the house was trimmed during editing; in the shooting script it begins with the Other Doctor saying "You should make your escape, Mr Smith, I have work to do." The Doctor protests, "Ooh, can't I stay? I could be your companion. Always room for one more! Oh I like this! So what are we looking for, Doctor?" "Signs of alien infiltration," the Other Doctor answers. "Oh good!" exclaims the Doctor.

'The Doctor was taught to sword-fight by one of Cleopatra's guards - according to The Masque of Mandragora...'

The two Doctors search the Reverend Fairchild's drawing room. The Other Doctor explains he is investigating the murder of Mr Jackson Lake, a teacher of Mathematics who came to London three weeks ago and "died a terrible death." His body was never found, but ever since his death, there have been child abductions and murders – including that of the Reverend Aubrey Fairchild.

■ The Christmas tree suggests that Fairchild was a very modern reverend, as the German tradition of Christmas trees had only recently become popular in Britain following Queen Victoria's marriage to Prince Albert in 1841. In 1853 Charles Manby Smith's *Curiosities of London Life* remarks that the

trees owe their popularity 'to the Royal Family whose Christmas tree... is fully described in the fashionable journals'. As seen in the episode, initially the tradition was to decorate the tree with fruit.

■ The name Aubrey Fairchild was used by Davies for the latest British Prime Minister in an early draft of *The Stolen Earth*. Although he was cut from the shooting script, the character does appear in the BBC novel *Beautiful Chaos* by Gary Russell published in December 2008. Could he be a descendant of the reverend, named after a highly-regarded ancestor?

■ The initial draft includes more detail on the abductions; after the Other Doctor says the children were "Stolen from their beds." The Doctor wonders, "Really? Why children...?" and the Other Doctor replies, "I wish I knew. At least 17. All taken in the silence of the night."

■ It appears the Other Doctor gained a little foreknowledge from the Infostamp, as he can identify death by "advanced form of electrocution" when the first recorded death from electrocution (apart from lightning strikes) was in 1879.

■ More dialogue was cut from this scene during editing; after the Doctor's line "Children again..." the Other Doctor initially replied, "Oh, he was famously good to them. He'd discipline them, birch them, send them to the workhouse," to which the Doctor responded, "Lovely. Nice man."

The Other Doctor realises he is telling the Doctor everything.

■ Ever since the show's early days, the Doctor has had an ability to engender trust; for example, in *The Rescue* (1965) Vicki observes that "... as soon as he walked in, I felt that you could trust him."

The Doctor notices the Other Doctor has a fob watch; upon opening, it turns out to be broken.

■ ... referring to the events of *Human Nature/The Family of Blood* (2007) and *Utopia* (2007). In both stories the memories of a Time Lord are placed within a watch as they enter a form of 'fugue state' and take on human identities. However, the unscripted addition of sinister voices to the soundtrack when the Other Doctor hands over the watch is a little misleading.

Using his sonic screwdriver, the Doctor locates two Infostamps, containing the history of London from 1066 to the present day.

■ Described in the shooting script as 'like the valve on top of a pressure cooker' the Infostamp projects a variety of images, including the title page of the First Folio of William Shakespeare's plays; a seventeenth-century painting of the Great Fire of London by an unknown artist; John Nordon's 1593 map of London; a 1597 plan of the Tower of London; the 1616 *Panorama of London* by Claes Jansz Visscher; a (corrected) close-up of The Globe theatre from Wenceslas Hollar's *Long View of London* from 1642; Canaletto's *Westminster Abbey* from 1749; an engraving of Ned Ludd from 1812; and an illustration of *The Murder of Arden of Feversham*. Plus other woodcuts, photos and illustrations too numerous to research!

The Doctor deduces the Cybermen must be low on power if they need "plain old basic Infostamps." The Other Doctor remembers seeing an Infostamp before – he was holding one the night he lost his memory.

■ In the initial draft, after asking the Other Doctor what's wrong, the Doctor says (of the Infostamps) "They're harmless, they're just facts and figures, like a book. An electric book."

■ Another indication of how modern Fairchild must have been is that he's received a small number of Christmas cards; another recent innovation, the first cards were printed in 1843.

The Other Doctor recognises the Doctor – he was there, when he regenerated. He begs the Doctor to help; the Doctor suggests they go to the Other Doctor's TARDIS. But first he checks the room for



Jackson Lake spots the burning brazier for the twelfth time this episode. Rosita is unimpressed.



Miss Hartigan (Dervla Kirwan) checks out her "cheeky boys."

whatever the Infostamps were used for stamping – and discovers a Cyberman standing behind one of the doors!

■ Presumably the Cyberman has been eavesdropping, to learn as much as possible about the Doctor before giving itself away?

The Doctor and Other Doctor retreat into the hallway, to see another Cyberman stomping towards them. The only way out is up the stairs.

■ The shooting script has the Other Doctor having another flashback upon seeing the Cybermen, an idea not used in the finished episode.

The Other Doctor runs up the stairs while the Doctor fends the Cybermen off with a cutlass.

■ The Doctor searching for a weapon in the umbrella stand was added in the 'pink revision' shooting script.

■ The Doctor boasts of being a "dab hand with a cutlass," having been taught to sword-fight by one of Cleopatra's guards according to *The Masque of Mandragora* (1976).

The Doctor offers to help the Cybermen leave 1851, telling them his name to try to convince them. The Other Doctor recalls that when he met the Cybermen, he fought them off using an Infostamp – and so he does so again, causing their heads to explode.

■ In the podcast commentary, Davies mentions that he originally envisioned this sequence as being a fight across the rooftops à la the Chim Chim Cher-ee scene in the film *Mary Poppins* (1964) with numerous Cybershades and the Doctors sliding down guttering, but cut it for budgetary reasons.

■ The print on the wall is of Sir William Boothby by John Raphael Smith, based on a portrait by Sir Joshua Reynolds.

The Other Doctor recalls that the Cybermen stole something precious from him. The Doctor checks the Other Doctor's heart with his stethoscope.

■ The Doctor's last scripted speech in this scene was trimmed during editing as it gives away that the

Other Doctor is not a Time Lord: "But we're still alive, eh? That's not bad! That big old heart of yours is still beating, Doctor... That one, single heart."

The Reverend Fairchild's coffin is lowered into his grave. A vicar (Jason Morell) reads; Mr Scoones (Edmund Kente) and Mr Cole (Michael Bertenshaw) attend with other male mourners.

■ The vicar reads from *The Book of Common Prayer*, as published in 1559. Despite its age, the book remains in copyright in the UK, held by the Crown by royal prerogative, and the production team had to obtain permission from Lambeth Palace to quote from it.

Miss Hartigan arrives dressed in a scandalously bright shade of red.

■ Presenting herself as a literal 'scarlet woman'; the colour being a signifier of female sexuality and often adultery (for instance, in *The Scarlet Letter* (1850) by Nathaniel Hawthorne.)

Mr Scoones recognises Miss Hartigan; she's the matron at the St Joseph's Workhouse. She reveals that the Reverend Fairchild had to die to gather them all in the same place. Why? So they can be captured by the Cybermen... who slowly clank out of the mist.

■ This scene was based on one of Davies' initial ideas for the story, mentioned in *The Writer's Tale* (in the entry dated 12 July 2007, over seven months before the story was written): 'Cybermen rising from the grave. [...] A Victorian funeral, in the snow, all the mourners and headstones, when hands start reaching up from the graves. Cyberhands! The humans are pulled into the earth. End on a silent graveyard, snow falling.'

The Cybermen attack, aided by Cybershades. They kill the vicar and all the mourners, save for Mr Cole, Mr Fetch, Mr Scoones and Mr Milligan.

■ In the initial draft, the Cybershades' arrival is more startling, as they 'drop down' – from mid-air, out of nowhere! – amongst the mourners! This was changed in the shooting script to the Cybershades leaping up from behind gravestones.

■ The continuity regarding the weather is inconsistent during this sequence; in one overhead shot it isn't snowing at all, when in the preceding and following shots it is snowing very heavily.

■ The initial draft includes some extra terror after Miss Hartigan says "Your children." Mr Cole sees the Cyberleader approaching and asks "... its head... what is that?" Miss Hartigan explains "Its brain. A human brain. It's rather convenient, you can see what he's thinking." She turns to the Cyberleader. "Might I introduce Mr Cole, Mr Scoones, Mr Fetch and Mr Milligan." The Cyberleader tells them, 'You will become like us' (quoting the Cyber Controller from *The Tomb of the Cybermen*) and holds up a device like a hearing aid, made of metal with blinking lights (a variation on the Ear Pods from *Rise of the Cybermen/The Age of Steel*). Miss Hartigan says "Mr Cole. You can go first," and two Cybershades grab him, pinning his arms behind his back. He yells "Let go of me! What are you doing? I'm ordering you, let go. Don't –" We then cut to his point of view as the Cyberleader advances holding the device, before the scene concludes with Miss Hartigan observing that "It's funny, now I think of it..." as in the transmitted episode.

As night falls, the Doctor and the Other Doctor meet Rosita outside an abandoned factory.

■ Given that the funeral was at two o'clock, it seems to have got dark very quickly; either that or the Doctor and the Other Doctor have taken several hours to get to the factory (perhaps they've been conducting other fruitless investigations?).

■ The brazier makes its fourth appearance in this scene – joined by a second brazier.

■ As mentioned on the podcast commentary, one of the locations considered for the Other Doctor's base was a rail yard, with the Other Doctor living inside a steam train. Davies: "It was a shed full of locomotives, genuine old steam trains, and it was brilliant, but why would he be building a balloon in his back yard, if he could go chuff-chuffing on a train?"

Inside the factory there is lots of luggage belonging to Jackson Lake, the first man to be murdered. The Doctor examines the luggage with his sonic screwdriver.

■ ... while the Other Doctor searches for a coat, his line "But the chill of Christmas demands a better coat" having been cut during editing.

Rosita tells the Doctor that she met the Other Doctor when he rescued her from a man made of metal at the Osterman's Wharf.

■ The fact that Rosita was at a wharf, late at night, in early December, doesn't leave a great deal of doubt as to her profession (reinforced later on by Miss Hartigan's insult "I doubt he paid you to talk").

The Doctor discovers another Infostamp amongst the luggage.

■ In the initial draft Rosita asks, "What's an Infostamp?" The Other Doctor replies, "It's like a book, an electric book. But why was Mr Lake in possession of such a thing...?"

At the Doctor's request, the Other Doctor shows him his 'TARDIS'; it's a hot air balloon, 'TARDIS' standing for 'Tethered Aerial Release Developed In Style.' It's recently been repaired by a factory lad, Jed (Neil McDermott). The Other Doctor years for the day he can depart in his balloon.

■ The Other Doctor's line "The time, the space" was an addition in the shooting script, replacing the Other Doctor saying "Leaving everything behind" and the Doctor commenting, "Into the stars."

The Doctor has now worked out who the Other Doctor is.

■ Part of his final speech, "But it's not easy. Becoming the Doctor never is" was cut during editing. ►



◀ Elsewhere, Miss Hartigan puts Mr Cole, Mr Scoones, Mr Fetch and Mr Milligan through their paces, testing that they obey her instructions now that they've been fitted with devices on their ears.

■ Miss Hartigan testing the Ear Pods was added in the shooting script; in the initial draft, she simply gives them their instructions and leaves.

The Doctor tells the Other Doctor that the story begins with the Cybermen...

■ A few parts of the Doctor's explanation were cut from the initial draft; the Doctor using the phrase 'parallel world' and the line that "The Cybermen came through into this world."

■ His line explaining that Cybermen are "Creatures from a universe hidden beneath our own, just out of sight" (referring to the parallel

universe of *Rise of the Cybermen/The Age of Steel*) was cut during editing.

... who were sent into a place called the Void...
■ ... as seen in *Army of Ghosts/Doomsday* (2006).

... but then 'a great battle rose up' and everything inside the Void perished...

■ ... presumably as a result of the Reality Bomb in *The Stolen Earth/Journey's End* (2008)

... except for some Cybermen, who fell through the dimensions, back in time to Victorian London.

■ ... as the Reality Bomb had caused "the walls of the universe to break down."

The Doctor explains that the Cybermen arrived as Jackson Lake was coming to London. He found

the Cybermen, took hold of an Infostamp... and it backfired, streaming information into Jackson Lake's head. Information about the Doctor – making Jackson Lake believe he was the Doctor! **The Other Doctor is Jackson Lake!**

■ More lines were cut from the initial draft to make the explanation more elegant; originally, after Jackson Lake asks "But what happened...?" the Doctor says, "You used the Infostamp. Just by chance, you reached out for the one thing that could stop them. But at the same time..." before talking about Jackson Lake.

The Doctor demonstrates, using the Infostamp recovered from the luggage to project images of his former selves.

■ This was an addition to the shooting script at executive producer Julie Gardner's suggestion. In the initial draft, the Infostamp just shows images of the Tenth Doctor.

■ The Doctor guesses that the information in the Infostamp was stolen from the Daleks in the Void; this would explain why the information includes images of the Eighth and Ninth Doctors, who never encountered the Cybermen (on screen, at least).

■ In *The Writer's Tale*, Davies is very self-deprecating about this explanation: 'I got ridiculously hung up on how the Cybermen could know a lot about the Doctor – Time Lord, TARDIS, his history. So I've got this ridiculous line – "stolen from the Daleks inside the Void, I'd say" – which the Doctor tells Jackson Lake and Rosita for no reason at all. He might as well turn to camera and tell us!'

■ The images are of: William Hartnell from *The Time Meddler* (1965), Patrick Troughton from *The Ice Warriors* (1967), Jon Pertwee from *Terror of the Autons* (1971), Tom Baker from *City of Death* (1979), Peter Davison from *Arc of Infinity* (1983), Colin Baker from *The Trial of a Time Lord* (1986), Sylvester McCoy from *Time and the Rani* (1987), Paul McGann from the *Doctor Who* TV Movie (1996), Christopher Eccleston from *The Parting of the Ways* (2005) and David Tennant from *Human Nature/The Family of Blood* (2007).

The Doctor explains that the Infostamp didn't cause Jackson Lake's memory loss. He's in a 'fugue state' because he wanted to be someone else, because his mind couldn't bear to look back.

■ For more information on fugue states, see the box out on page 72.

When Jackson Lake met the Cybermen they killed his wife, Caroline. Remembering, Jackson Lake is distraught. The Doctor discovers a whole cache of Infostamps and realises they've been activated. The Cybermen are moving!

■ Quite why the Infostamps should start beeping now is a mystery; the Cybermen have been active

"I AM THE DOCTOR!"

When the Doctor met Jackson Lake in *The Next Doctor*, it wasn't the first time he'd met somebody else claiming to be him. Over the years, there've been quite a few Other Doctors...

The First Doctor met his identical robot double in *The Chase* (1965) – identical, that is, to someone other than the First Doctor – and Steven bumped into the Abbot of Amboise in *The Massacre of St Bartholomew's Eve* (1966) who was a dead ringer for the Doctor – a very dead ringer. But it wasn't until *The Enemy of the World* (1967-68) that someone would impersonate the Doctor himself; his double, the evil Ramon Salamander, pretended to be the Doctor in order to enter the TARDIS, only to make the elementary mistake of setting it to take off without closing the doors first.

The Fourth Doctor had a double in *The Android Invasion* (1975) and was later impersonated by the megalomaniacal Meglos (1980) in order to gain the trust of the Tigellans so he could purloin their Dodecahedron. Mawdryn attempted a similar ruse in *Mawdryn Undead* (1983), allowing Nyssa and Tegan to believe he was a regenerated Fifth Doctor in order to gain access to the TARDIS. Sadly the Daleks never put their duplicate of the Doctor into

action in *Resurrection of the Daleks* (1984) to assassinate the High Council of the Time Lords; a few weeks later the Doctor was saved by another duplicate in *The Caves of Androzani* (1984).

In Big Finish's *Doctor Who* audio adventures, the Sixth Doctor encountered a future incarnation played by Christopher Biggins in *The One Doctor* (2001); he turned out to be a confidence trickster exploiting the Doctor's reputation. Later on, he encountered Thomas Brewster claiming to be another Doctor in *The Crimes of Thomas Brewster* (2011) – and during the story DI Patricia Menzies also claims to be the Doctor, with the Doctor as her companion. The Sixth Doctor was also impersonated by his shape-changing friend Frobisher in the audio adventure *The Maltese Penguin* (2002) and the DWM comic strip *The Shape Shifter* (1984).

The Seventh Doctor met another female Doctor in the *Incredible Hulk Presents...* comic strip *Who's That Girl!* (1989); this Doctor turned out to be Kasgi, an assassin. The Gwanzulum impersonated

the Doctor – and all his previous incarnations – in the DWM comic strip *Planet of the Dead* (1988) – and the Seventh Doctor encountered what he thought was his Sixth incarnation in the audio adventure *Project: Lazarus* (2004) as well as a villainous alter ego 'Dr Who' in the Virgin *New Adventures* novels *Conundrum* (1994) and *Head Games* (1995).

The Eighth Doctor was impersonated in the comic strips *The Final Chapter* (1988) and *Wormwood* (1988), where he gained the face of the actor Nicholas Briggs, while in the audio adventure *Minuet in Hell* (2001)

the character of Gideon Crane – this time with the voice of the actor Nicholas Briggs – believed himself to be the Doctor after the TARDIS flooded his mind with the Doctor's memories.

And finally, the guise of the Eleventh Doctor was adopted by the Flesh in *The Rebel Flesh/The Almost People* (2011) and – most audaciously of all – the Doctor impersonated himself in order to fake his own death, using a Teselecta, in *The Wedding of River Song* (2011).





since the Doctor arrived so the explanation that it's a 'call to arms' is odd. Maybe it's a side effect of the Ear Pods being used nearby, or the power-generating machine in Cyber HQ being switched on? In the shooting script, Rosita's line "But what is it, what's that noise?" refers to the Infostamps; in editing this scene was clarified by adding the sound of Cybermen stomping so the Doctor's line "The Cybermen are moving" is a reaction to the stomping.

The Doctor rushes to investigate. Jackson Lake sends Rosita after him; he wants to be alone.

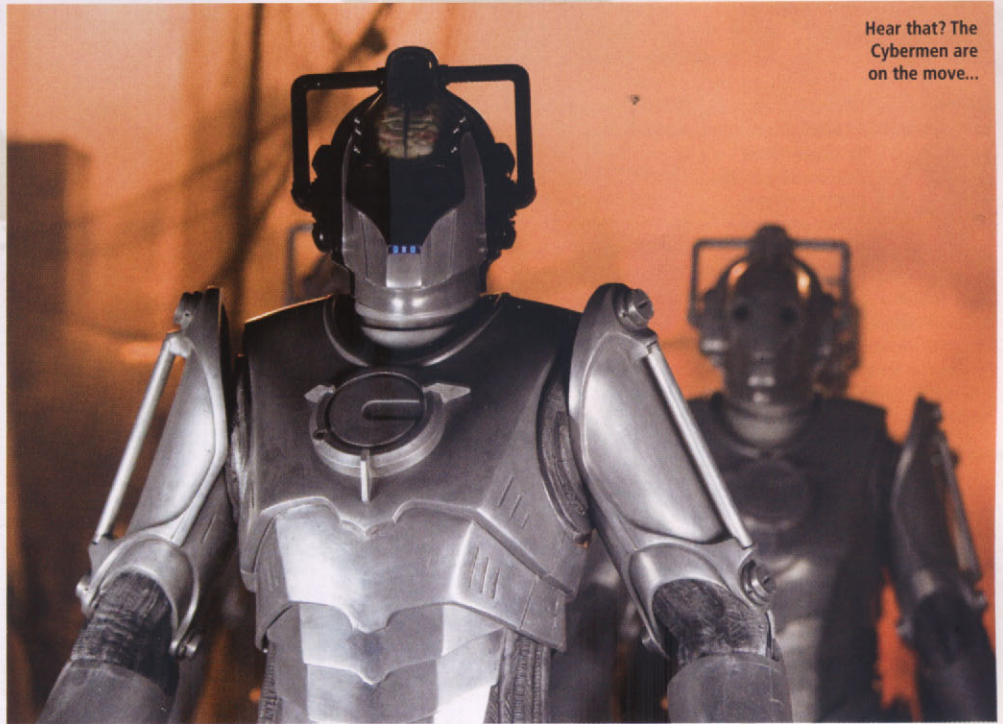
■ A couple of lines were cut from the initial draft; Jackson Lake telling Rosita to "Go with him" and Rosita protesting "I'm not leaving you."

The Doctor and Rosita discover Mr Cole marching a crowd of workhouse children down the road.

■ Rosita's explanation of who Mr Cole is was an addition in the shooting script, so the Doctor could later address Mr Cole by name. In the initial draft, she says the children are "Coming from Martin Street"; as there actually is a Martin Street in London this was changed to the fictitious Hazel Street.

■ The children are marched past the brazier, making its fifth appearance.

■ As filmed, this scene included a line from a watching lad ("Nice night for it, sir") – this is the same lad played by Ashley Horne who later on asks Jackson Lake who the Doctor is – and a crone ("I'll buy one for a farthing") played by Margaret Baiton. Both lines were cut during editing (meaning that



Hear that? The Cybermen are on the move...

'The projected images of the previous Doctors was an addition to the shooting script at executive producer Julie Gardner's suggestion...'

the character of the crone was no longer a speaking part, though she can be spotted briefly in this scene as the Doctor says "Ohh, nothing as holy as that").

The Doctor examines Mr Cole's Ear Pods and is about to deactivate them when he realises there is a Cybershade on guard.

■ The shooting script describes the Cybershade watching from the rooftops; the emergence of the Cybershade had to be re-shot twice because, as Davies describes it on the podcast commentary, "the original shot had the Cybershade sitting on a wall [...] like a parrot!"

Jed arrives, sauntering along, 'happy with a hot pie'.

■ ... presumably bought with the money Jackson Lake gave him earlier.

He's seen more children being led out of the Ingleby Workhouse. The Doctor and Rosita run to investigate, to see children being led by Mr Fetch and Mr Milligan into a docklands warehouse. Mr Scoones is waiting there for them by a pair of wooden doors.

■ Behind him is another poster for the Great Exhibition and a pantomime at the 'Lewton Playhouse'. The ubiquitous brazier makes its sixth appearance outside the doors.

The doors open to reveal two Cybermen. Mr Scoones orders the workhouse children inside – and with Cybershades behind them, they have no choice but to obey.

■ Workhouses were introduced in the 1830s to deal with the large number of poor and unemployed resulting from the increasing use of technology in agriculture and (latterly) the economic depression of 1837. In return for food and shelter, inmates would be expected to work for long hours breaking stones, picking oakum or other laborious tasks. Workhouses were not prisons; inmates were free to leave, and children received medical care and education. However, they were often mistreated and badly fed. More compassionate homes for children

were introduced from 1870, due to the work of Thomas Barnado.

Back at the factory, Jackson Lake recovers from his grief and starts searching through the luggage.

Rosita identifies the wooden doors as leading to the sluice where the sewage runs through on its way to the Thames.

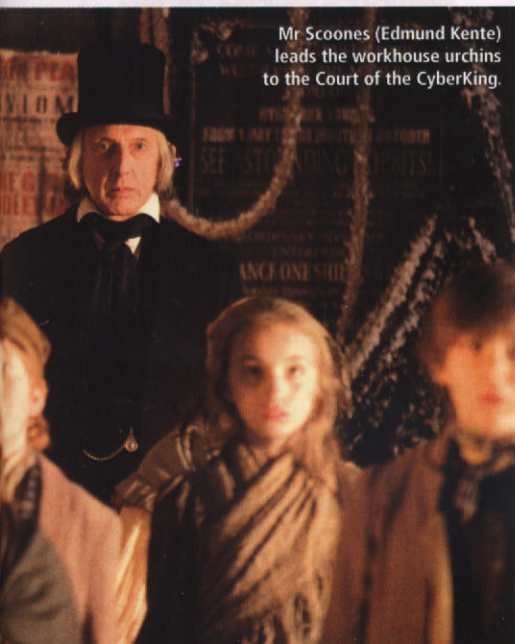
■ As this story is set in 1851, it pre-dates Joseph Bazalgette's introduction of a modern sewer system in 1859. Until that date London's sewers consisted of tunnels following the routes of main roads and the three rivers the Tyburn, the Westbourne and the Fleet. The Fleet was gradually built over, and then deepened in 1845, with its outlet situated beneath Blackfriars Bridge. This locates the Cyber HQ to somewhere in the vicinity of the modern Blackfriars tube station (this ties in with it being close to St Paul's Cathedral – see later). The river Fleet is, of course, one of the locations of the *Doctor Who* story *The Talons of Weng-Chiang* (1977).

The entrance is guarded by Cybermen, so the Doctor decides to find another way in – only to find the way blocked by Miss Hartigan, flanked by two Cybermen.

■ The Doctor jokes about the Cybermen having sneaked up by putting their "legs on silent"; a joke no doubt inspired by criticism of a scene in *The Age of Steel* where a Cyberman manages to creep up on the Doctor and Mrs Moore without making a sound.

The Doctor tries to persuade Miss Hartigan to walk away from the Cybermen, until she reveals she is collaborating with them, her "knights in shining armour."

■ At the time this story is set, women were expected to be subservient to men; women did not have the right to vote, to sue, or to own property, and had little access to further education. Inheritance laws favoured male heirs and marriage laws effectively made a woman the property of her husband. Women were expected to raise children, with no ►



Mr Scoones (Edmund Kente) leads the workhouse urchins to the Court of the CyberKing.

WHERE ELSE HAVE I SEEN...?

DAVID MORRISSEY (1964-) JACKSON LAKE



TV appearances include *State of Play* (2003) as Stephen Collins; *Blackpool* (2004-06) as Ripley Holden; *Sense and Sensibility* (2008) as

Colonel Brandon; *The Walking Dead* (2012-) as The Governor.

Film appearances include *Basic Instinct 2* (2006) as Dr Michael Glass; *The Other Boleyn Girl* (2008) as

Thomas Howard; *Blitz* (2011) as Harold Dunlop.

DERVLA KIRWAN (1971-) MISS HARTIGAN



TV appearances include *Goodnight Sweetheart* (1993-96) as Phoebe; *Ballykissangel* (1996-98) as Assumpta Fitzgerald; *The Flint*

Street Nativity (1999) as Jaye Dackers; *Injustice* (2011) as Jane Travers.

Film appearances include *School For Seduction* (2004) as Clare; *Entity* (2012) as Ruth Peacock.

VELILE TSHABALALA (1984-) ROSITA



TV appearances include *Kerching!* (2003-06) as Kareesha; *Misfits* (2011) as Laura.

◀ opportunity for a career or self-sufficiency. Living such a figuratively (and, because of the fashions of the day, literally) constricted existence, it is little wonder that Miss Hartigan desires liberation.

The Doctor tries to trick a Cyberman into plugging in a damaged Infostamp. Instead, it repairs the Infostamp, plugs it in, and identifies him as the Doctor.

■ We see a succession of clips of the Tenth Doctor, from *Blink*, *Tooth and Claw* (2006), *The Runaway Bride* (2006), *Voyage of the Damned* (2007) and *The Lazarus Experiment* (2007).

The Cybermen announce that the Doctor should be deleted. He begs one last question, asking Miss Hartigan what she wants the children for. She replies that she wants them for a workforce.

■ Two lines of dialogue were cut during editing; Rosita asking Miss Hartigan, "But how can you side with them?" and Miss Hartigan replying, "Then tell me, girl. Just look at your life. What other choice does a woman of this world have?"

■ In the initial draft, Miss Hartigan answers the Doctor's question "The birth of what...?" directly with "The CyberKing." The Cybermen then declare "The CyberKing will rise!" and the Doctor gasps. "You've got a... CyberKing?" "A rather male title," Miss Hartigan replies. "It's on my list." "What's a CyberKing?" asks Rosita. "Terrible. On a global scale," the Doctor answers. "But let's start with the individuals," says Miss Hartigan. "Thank you, Doctor. To have been part of your very last conversation." She then orders the

Cybermen to delete the Doctor and Rosita and the scene continues as on screen. This part was cut, presumably to make the motivation for the Doctor's investigation stronger, with him only realising that the Cybermen have been building a CyberKing when he sees it standing over London.

■ In *The Writer's Tale*, as Davies was writing this part of the script, he recounts how he spent a whole day stuck because he couldn't work out a way for the Doctor and Miss Hartigan to meet. Then he sat down to write and thought of the answer immediately.

Jackson Lake arrives and zaps the Cybermen with Infostamps. The Doctor, Jackson Lake and Rosita run – Rosita pausing only to punch Miss Hartigan in the mouth. Furious, Miss Hartigan decides that the Cybermen's plan must be brought forward. The CyberKing will rise tonight!

Jackson Lake tells the Doctor that he remembers meeting the Cybermen in the cellar of a house on Latimer Street. His wife was there... and something else. They head to Latimer Street together.

■ In the initial draft, the Doctor tries to convince Jackson Lake and Rosita to let him go alone. "Now you two, get out of the city, as far as you can, good luck –" "I'm coming with you," interrupts Jackson Lake. "And so am I," adds Rosita. "No, listen to me, this is dangerous," says the Doctor. "Then I'm needed," says Jackson Lake, before the conversation returns to the topic of the cellar.

■ In the first shooting script, the Doctor's line "Jackson, if anyone had to be the Doctor, I'm glad it

was you!" comes after him realising the cellar might be a way into the Cyber HQ. This was moved to the end of the episode in the 'pink revision' shooting script.

The Cyberleader agrees to Miss Hartigan's proposal that the Ascension be brought forward. As she no longer has any use for Mr Cole, Mr Scoones, Mr Fletch and Mr Milligan, she kills them.

■ The initial draft includes a brief exchange between Miss Hartigan and Mr Cole in this scene, where she asks "And the children, Mr Cole, they have their instructions?" to which he replies, "Confirmed."

In the Cyber HQ, all the children have been put to work feeding coal into furnaces and turning cogs to power a vast machine. "Let the new Industrial Revolution begin!"

■ The Industrial Revolution began in the late eighteenth century, the result of the introduction of improved cotton spinning machines, steam engines and the use of coal in iron smelting. These innovations led to the growth of factories, leading in turn to an increasing urban population, slum housing and a rise in child labour.

■ The influence of Charles Dickens' novel *Oliver Twist* and its film adaptations is clear with images of masses of downtrodden children; their tasks are reminiscent of the treadmills used in nineteenth-century prisons and the work performed by children in mills and coalmines. An influence cited by Davies is the film *Chitty Chitty Bang Bang* (1968), with its depiction of children hiding underground; another possible influence is *Indiana Jones and the Temple of Doom* (1984) in which children have been enslaved to work in a mine by the evil Mola Ram.

■ The final line of this scene was cut during editing; the Cyberleader saying that "Units six and seven will guard and maintain the machine" (which would have made it clear that only two Cybermen were guarding the children while the rest attended on the CyberKing).

In the cellar of Latimer Street, the Doctor discovers a Dimension Vault, stolen from the Daleks and the means by which the Cybermen travelled through time.

■ In the initial draft, the device was called a Dimension Slider.

Miss Hartigan is led to an alcove containing a throne for the CyberKing. She assumes it is intended for the Cyberleader but it is intended to her. She will be converted.

■ This scene was abbreviated during editing, losing a final part where Miss Hartigan tries to escape, only to be grabbed by two Cybermen. She then screams "Don't you dare! Don't you dare!!"

The Doctor, Jackson Lake and Rosita make their way through a tunnel, the Doctor explaining that the Cybermen want humans to convert into their own kind.

■ This dialogue was added in the shooting script. Davies explained why on the podcast: "This was one of the last bits of dialogue to be put in because I forgot to explain to new viewers what Cybermen do. At no point had we ever actually said that they convert people!" As it is, the first scripted line of this scene – the Doctor saying "Something's powering up" – was cut during editing.

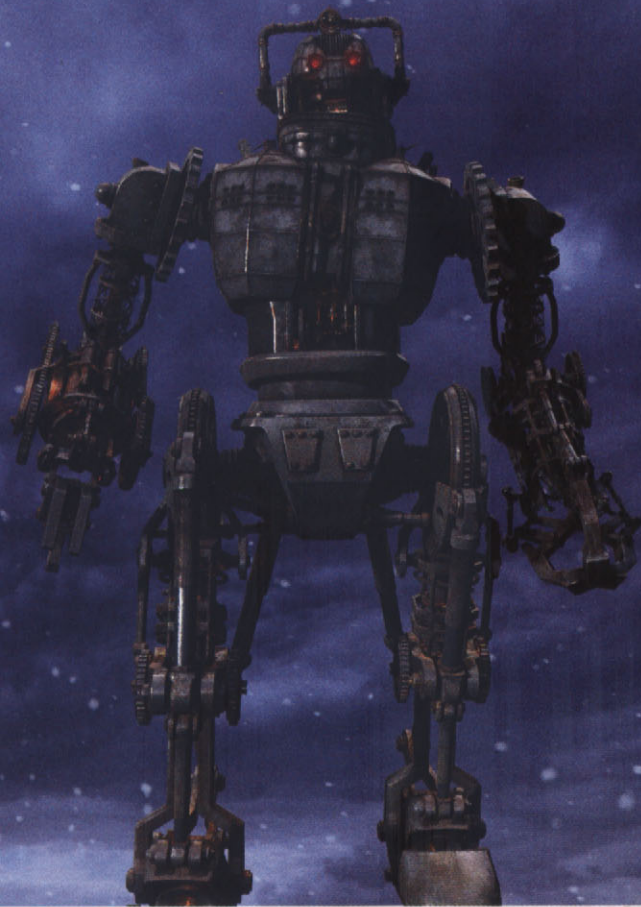
■ In the initial draft (in which the Doctor has already learned about the CyberKing) this scene has the Doctor hearing the machine and muttering, "Sounds like the CyberKing." Jackson Lake asks "But what is the CyberKing?" The Doctor replies, "Big. It's just... big. Gotta find those children."

Miss Hartigan is seated on the throne and converted into the CyberKing's controlling mind.

The Doctor, Jackson Lake and Rosita discover the children working at the Cybermen's machine.



The Cybermen's auditions for *Oliver!* were going excellently.



The CyberKing goes a-stomping.

'The shooting script described the CyberKing as "a vast machine, 200ft tall, roughly in the shape of a Cyberman..."'

■ The shooting script specifies that the machine is revealed in full in this scene, resembling 'a huge version of the board game Mousetrap.' In the initial draft, the Doctor explains that it is "Powering up the CyberKing"; this was changed to him wondering "But what for..." in the shooting script.

■ The first scene after Miss Hartigan is converted was split during editing; her first line "Behold such information" was brought forward to form a new scene between the Doctor discovering the machine and discovering the Cyber-junction-box.

The Doctor runs back to a 'Cyber-junction-box' which indicates that the CyberKing is at 90% power when something starts rewriting its software.

It's Miss Hartigan. Her mind is dominating the CyberKing. The Cyberleader diagnoses a 'system failure'; Miss Hartigan destroys him.

■ This is the rest of the scene scripted to begin with "Behold such information," but ending with the Cyberleader being destroyed; the two final lines of dialogue from this scene were moved to form a new scene after the Doctor shouts, "They're disposable. Come on!"

The Doctor watches as the CyberKing reaches 100%, which means the Cybermen will now kill their workforce.

Miss Hartigan tells the Cybermen that they will now obey her.

■ This scene being the final two lines of dialogue moved from the earlier Miss Hartigan scene.

The Cybermen decide to "delete the workforce" as the Doctor, Jackson Lake and Rosita rush in, the Doctor telling the children to run, Jackson

Lake zapping the Cybermen with Infostamps, and Rosita leading the children to the way out.

■ During the recording of this sequence, shot on the *Torchwood* hub set, the set was visited by the actress Joan Collins and her daughter Tara Newley.

Miss Hartigan orders the remaining Cybermen and Cybershades to join her in the throne alcove. Watching the children, Jackson Lake finally remembers what the Cybermen stole from him. His son Frederick (Tom Langford, voiced by Misha Goodman). Who is standing on a high ledge beside the Cybermen's machine.

■ Although scripted as a single scene, during editing Jackson Lake's flashback was intercut with his reaction, splitting it into four scenes. The boy's cries of "Father" were not scripted and were added later during additional dialogue recording by Misha Goodman.

■ In the initial draft, at the end of this scene there is an explosion. The Doctor explains the cause, "It's the CyberKing!"



Jackson is reunited with his son.

Joined by the Cybermen and Cybershades in the alcove, Miss Hartigan declares "CyberKing! Rising!"

■ In the shooting script, this scene is later in the episode, after the Doctor delivers Frederick into his father's arms. During editing, it was shifted here to replace a very similar scene where Miss Hartigan declares "I will rise. And the world will behold me, in terror!"

As a result of the CyberKing rising, the power-generating machine begins to explode.

■ The Doctor's explanation "They've finished with the motor. It's gonna blow up!" being added during additional dialogue recording.

The Doctor takes Jackson Lake's sword, grabs a rope and then cuts the counterweight, causing the rope to be pulled up, enabling him to ascend to where Frederick is perched.

■ In the shooting script the action involves a chain rather than a rope. The trick of grabbing a rope and cutting the counterweight is used repeatedly by Jack Sparrow in the *Pirates of the Caribbean* films, including *The Curse of the Black Pearl* (2003).

The Doctor grabs Frederick and swings to safety.

■ The Doctor telling Frederick "Tell you what. Close your eyes. I would" was cut during editing, and a brief scene of Miss Hartigan in the alcove was added.

Frederick is reunited with his father. Outside, Rosita tells a scared girl to run, then hears a docker (Matthew Allick) shouting that there's something under the water in the Thames.

■ This section was re-ordered during editing; in the shooting script, after Frederick is rescued, there's the "I will rise" scene, then the Doctor, Jackson Lake and Frederick in the disintegrating Cyber HQ, continuing into another scene of them running through the underground tunnel, followed by Rosita with the scared girl, followed by the Doctor grabbing the Dimension Vault in the cellar, followed by Rosita seeing the CyberKing rise.

Rosita watches in horror as the vast CyberKing rises from the depths. The alcove containing Miss Hartigan, the Cybermen and the Cybershades forms its mouth.

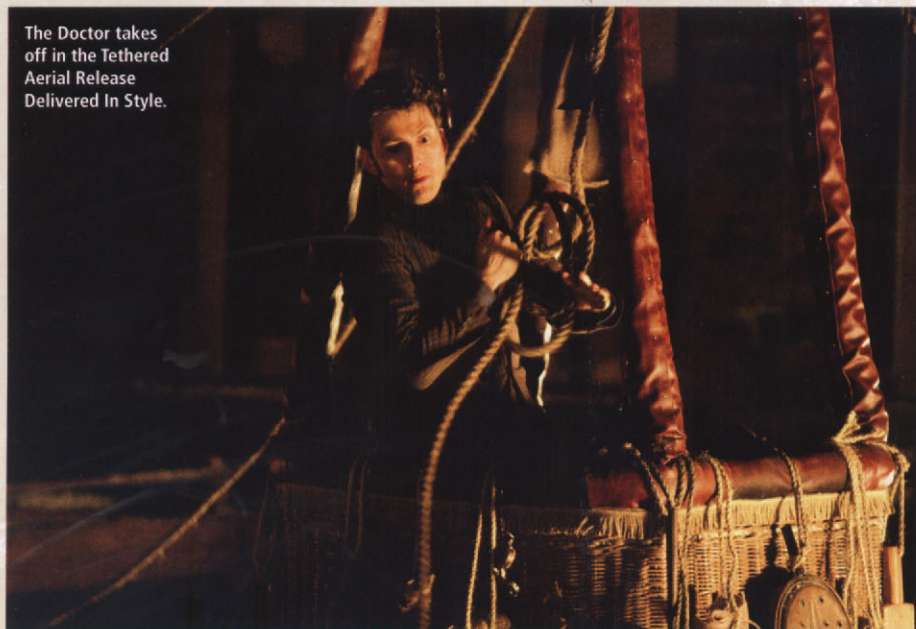
■ The shooting script describes it as 'a VAST machine, 200ft tall, roughly in the shape of a Cyberman, though far more stocky and simplified. All in Cyber-Victorian design; clanking, clunking, steaming, gouts of fire at the joints. Head; torso; arms; massive legs. No hands; the arms end in big, blunt cannons.'

■ What was the inspiration for the CyberKing? Davies: "Ever since *Rise of the Cybermen*, I'd spent a lot of time thinking about what Cybermen are. Why they exist. Initially, it's said they were created out of a 60s paranoia about transplant surgery - which I'm not sure about, it sounds like one of those pieces of fan lore, but is it true? Where else do you hear about transplant paranoia?"

"Anyway, I'd wondered what the twenty-first-century equivalent of that would be. And accepted long ago that, now, Cybermen wouldn't exist - if we're heading towards a future in which we preserve ourselves, we'll do so digitally. The Doctor refers to that in *Utopia*, that the human race evolved into downloads. So the hulking great Cyber suit is an anachronism, now. Nevertheless, in a sci-fi series, the hulking great Cyber suit is exactly what you want!"

"So then - this was my process of thinking over three or four years - you have to assume that if the Cybermen have chosen to be man-shaped, then that's exactly what they *want* to be. There's an arrogance behind that, a sort of Nietzschean ideal, exalting the body and its purity. Somehow, the Cybermen have chosen to retain the flesh and its two-arms, two-legs shape; our Cybermen specifically keep the brain intact, visibly, rather than just downloading themselves. So it's a choice. It's an ▶

The Doctor takes off in the Tethered Aerial Release Delivered In Style.



◀ ideal. It's their belief system. The image of a man is supreme in Cyber-culture, just like those embossed figures on the doors of *The Tomb of the Cybermen*.

"So I began to think that the Cybermen would make everything in the shape of a man. It's their template, their default, and they'd impose that pattern on the world. That's why I loved that huge, Dalek-shaped building in *Asylum of the Daleks* (2012), because it showed them exalting their actual shape as supreme. So then, it's a small leap to imagining that a Cybermen factory would look like... a man. I think if they had spaceships, they would look like men. Their cities would be man-shaped. Their microcircuits would be man-shaped. They'd never lose that template. So if you bear in mind that I'd been thinking about this for years, as a sort of background hum, then it becomes entirely natural to me that this giant Cyberman takes shape."

■ A suggestion of this 'background hum' appears in *Army of Ghosts* where Mickey wonders whether the golden sphere contains a 'Cyber King'.

The Doctor collects the central rod of the Dimension Vault from the cellar.

■ His line "Head for the street!" being added during additional dialogue recording

From the mouth of the CyberKing, Miss Hartigan addresses the city. "Behold. I am risen!"

■ This being scripted as part of the same scene where Rosita sees the CyberKing rise.

Emerging from the cellar, the Doctor sees the CyberKing – a dreadnaught class ship, containing a Cyberfactory ready to convert millions.

■ The Doctor's realisation that "It's a CyberKing!!!" being an addition in the shooting script.

The CyberKing begins to stride across London, crushing all in its path.

■ As it does, we get a shot of it striding over Cannon Street and Cheapside, east of St Paul's Cathedral. In the podcast commentary, Davies notes that the original CGI model of London included

'In the first shooting script, the Doctor becomes a reluctant murderer, using the infostamp to kill Miss Hartigan and the Cybermen...'

Tower Bridge, until producer Susie Liggat pointed out that in 1851, Tower Bridge hadn't been built. However, the CGI model *does* contain an illuminated footbridge just south of St Paul's Cathedral; not the location of any real bridge in 1851, but the location of the present-day Millennium Bridge.

■ This locates the Cyber HQ to being under the Thames river, just south of St Paul's Cathedral. Which solves a mystery from *The Invasion* (1968) in which we see a group of Cybermen walking down the Peter's Hill steps (usually incorrectly referred to in *Doctor Who* reference works as St Peter's Steps). For years we've wondered why the Cybermen were heading for the Thames, but now we know – they're going to investigate the buried Cyber-HQ!

■ Rosita runs past the brazier, making its seventh appearance.

The Doctor sends Jackson Lake and his son south, while he heads to the factory.

■ The Doctor tells Jackson Lake to head to the 'parkland'; assuming that Jackson Lake can get across the Thames (using the mysterious bridge) the nearest parkland is Kennington Common, about a mile away (now Kennington Park).

■ The brazier appears in this scene, its eighth appearance, then again for a ninth time as the Doctor runs into the factory.

■ Two brief scenes of the CyberKing attacking London were cut from the initial draft at this point by Davies to reduce the number of FX shots.

The CyberKing starts blasting at the streets below.

■ Part of Miss Hartigan's ultimatum was removed during editing. "The old men will bow down, and they will come to me. To be converted into glory!"

The Doctor climbs into Jackson Lake's Tethered Aerial Release Developed In Style and prepares for take-off.

Jackson Lake finds Rosita in the chaos, narrowly avoiding being zapped by the CyberKing.

■ Jackson Lake's explanation for not remembering his son – "I must have thought him dead" and Rosita telling him "There's no escape, sir! We could run a thousand miles and that creature would find us –" were cut during editing.

The Doctor takes off.

■ Jed wishes him "God's luck," not a normal Victorian wish of good fortune but a quotation from the poem *Boot and Saddle* (1842) by Robert Browning; 'God's luck to gallants that strike up the lay, boot, saddle, to horse, and away!' Browning's other connection with *Doctor Who* is that his poem *Childe Roland to the Dark Tower Came* (1855) inspired the setting for *The Five Doctors* (1983).

■ This is brazier appearance number ten.

He's watched by Jackson Lake, Frederick, Rosita and a lad (Ashley Horne).

■ Another scene was cut from the initial draft at this point to reduce FX shots.

Miss Hartigan confronts the Doctor over London. "Yet another man come to assert himself against me, in the night!"

■ What was Miss Hartigan's back-story? Davies: "A lifetime of assault within brutal institutions, where she was as much a victim as the prisoners of the workhouse. She gives me the chills, Miss Hartigan, because she burns with sexuality – she makes big, overt innuendoes, even in the face of the Cybermen, because it's as though she has to blurt this stuff out, no matter who's listening. She gives herself away, all the time. She reveals her own damage."

The Doctor makes Miss Hartigan an offer. He can use the Dimension Vault to send her to a new world where she can live in peace. She refuses. So the Doctor zaps her with an Infostamp.

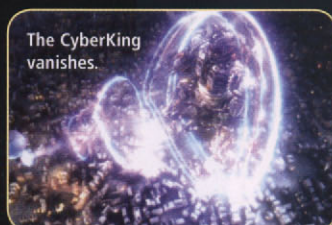
■ In the first shooting script, this results in Miss Hartigan's death – the Doctor's line "You make me into this" setting him up as a reluctant murderer. Davies: "I'd truly blame [having] the chicken pox – no really, honestly! – because the Doctor killing Miss Hartigan was simply a mistake. It's funny how you can be as diligent as possible with scripts, and yet the same old faults can slip past you. (When characters talk in that flowery poetic voice, and say things like 'You make me into this,' you're often using posh speech to cover a plot defect). But I sat in the readthrough, realised what I'd done, and altered it straight away so Miss Hartigan screams herself into her own destruction. I much prefer that! I think the look Dervla Kirwan gives as she sees the Cybermen for what they are is wonderful."



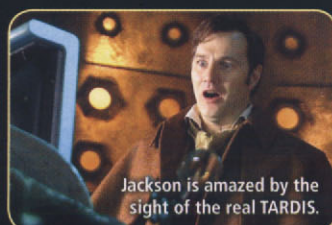
Miss Hartigan becomes the CyberKing.



The Doctor breaks Miss Hartigan's Cyber-connection.



The CyberKing vanishes.



Jackson is amazed by the sight of the real TARDIS.

■ This confrontation anticipates the climax of the extraordinarily entertaining film *Sherlock Holmes* (2010) starring Gareth David-Lloyd (*Torchwood*'s Ianto Jones) as Doctor Watson, in which Sherlock Holmes pilots a hot-air balloon over London to confront a robotic dragon created by his evil brother Thorpe. The film features England 'being ravaged by dragons, dinosaurs and cyber-men [sic]'.

The Infostamp causes Miss Hartigan's mind to become human again. She is horrified by what she has become. In her terror, she self-destructs, destroying herself, the Cybermen and the Cybershades.

■ This whole sequence being added during the 'pink revisions'.

The CyberKing starts to collapse – but at the last moment, the Doctor uses the Dimension Vault to transfer it into the Time Vortex to be harmlessly disintegrated.

■ On the podcast commentary, Davies expressed dissatisfaction with the ending. "If anything, I still don't like that handy dimension vault weapon that he uses to get rid of the wreckage. But I could never think of how to get rid of the wreckage without crushing London... Miss Hartigan should have destroyed the Cybermen when she screamed, so she's free, but she's still in the chair, and then the CyberKing's about to fall, and the Doctor calls out to her, saying 'Save them'... so she makes the CyberKing disappear, no need for a silly Dalek contiguum dimension vault!"

Jackson Lake leads the people of London in applause for the Doctor, cheering "Bravo, sir! Bravo!"

■ The Doctor rings the balloon's bell in acknowledgement – this TARDIS' equivalent of a cloister bell. This was an unscripted addition, as was Jackson Lake's line "Bravo, Doctor."

■ The brazier makes its eleventh appearance.

Later, the Doctor and Jackson Lake walk the streets. Jackson Lake observes that the night's events will become history, spoken of for centuries to come.

■ Drawing attention to the (Cyber?) elephant in the room; that this story explicitly contradicts real-world history. A CyberKing roaming the streets is too big to be explained away or covered up. So was this a deliberate effort to 'break the rules'? Davies: "Again, that's a long process of thinking that covered all five of my years on the show. Right from the very start of working on *Doctor Who*, you find yourself inside a marvellously inconstant universe. And you're more involved with its inconsistencies than you ever were as a fan, because now you've got to write that world! So trying – and failing – to make sense of that world is part of the fun. Right from the start, I'd been thinking, 'How come Charles Dickens exists in established history in *The Unquiet Dead* (2005), but the moment you jump into the future, anything can happen?' It's an old question, but now it was mine! Having a Dalek and Cyberman invasion of Earth at the end of Series Two, in what is clearly meant to be the modern day, is flying right into the face of that problem. It's not solving that problem, it's just kind of revelling in it. And I kept that going – the Dalek invasion of Earth is even bigger in *The Stolen Earth*, and again that's meant to be happening today. The whole of *The Fires of Pompeii* (2008) is an argument with that notion of fixed points in time. And all of this was heading towards *The Waters of Mars* (2009), where that notion of what's history, what's established, and how far you can push it, becomes the entire plot.



"Enough time for Christmas dinner, Doctor?"

"It's interesting, cos maybe this is something that automatically obsesses whoever's running *Doctor Who*. If you look at Steven Moffat's *Doctor Who*, it's even more fascinated by fixed points in time, and far more diligent in working out the rules – only to gloriously abandon them when he thinks of a better idea! I was playing with this stuff, though I wasn't that interested in nailing down a fully-functioning cosmology. I always took my key-note from the Target paperbacks of 60s stories, when any notion of continuity and discipline was thrown out of the window, especially when it came to the Cybermen. The staff of *The Moonbase* (1967) would talk about Cybermen as legends, despite that fact that Mondas had just invaded in *The Tenth Planet* (1966); none of it makes any real sense, certainly not chronologically, and I think that's pure *Doctor Who*, a wild, freewheeling glee in racing ahead to the next idea without pinning down boring old rules. I think *Star Trek* is full of rules,

Doctor Who is the opposite. And a far, far better show as a result!

"So I was kind of glorying in that. When Jackson points out that this is a huge moment in history, the Doctor bats it away as a joke, because that's how important I think it is. I don't mean that casually; I mean that right down to my bones, as a fundamental part of the lovely, unique irreverence of *Doctor Who*.

"It's also, I think, something intrinsic to the show, that the Cybermen star in stories like this. I don't think it's a coincidence that I chose them to appear in a story which rips up history without changing a thing. Because what else is Mondas? In real-world terms, that stood for many years as the greatest glitch in *Doctor Who*'s relationship with reality. We've lived through 1986, it came and went without bloody Mondas appearing in the sky! Let alone the Cybermen invading

Geneva! If you accept that *Doctor Who* exists on a marvellous knife-edge, ripping through history while still pretending to be set in our world, then *The Tenth Planet* is a key text. It happened, and yet it didn't. So when I went to play the same game, but further back in history, maybe I automatically reached for the Cybermen, because that's become, in my mind, one of their functions."

■ This scene marks the twelfth and final appearance of the burning brazier.

"Yeah," says the Doctor. "Funny that."

■ The problem of the CyberKing that nobody remembers was mentioned by the Doctor in *Flesh and Stone* (2010) and ultimately explained as being the result of cracks in time created by the destruction of the TARDIS in *The Pandorica Opens* (2010). Davies: "I had no idea that Steven would use the CyberKing as an example of time being rewritten. We never discussed it. I assumed the CyberKing would never be mentioned again, ever. I was delighted for it to make sense, all of a sudden!"

Jackson Lake invites the Doctor to stay to Christmas dinner; the Doctor refuses but allows Jackson to see inside the real TARDIS.

■ Jackson Lake's line "And with a good friend" was added during additional dialogue recording, replacing the scripted "And with good friends."

The Doctor changes his mind. He will have Christmas dinner with Jackson Lake after all.

■ Echoing similar scenes in *The Christmas Invasion* and *The Runaway Bride*.

■ In the shooting script, after the Doctor's line "Jackson, if anyone had to be the Doctor, I'm glad it was you," Jackson replies "And I'm glad it's you. The best! The one, and the only!" with the Doctor adding an emphatic "Oh yes!" These lines were cut during editing.

They walk off into the snow, wishing each other a Merry Christmas.

■ And a very Merry Christmas to all of you at home.

FURTHER INFO

DVD



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YEAR 2010
CAT NO DVD: BBCDVD 3104

Blu-ray BBCBD 0059

AVAILABILITY Out now

'There are some neat concepts at play. That the Axons arrive as beautiful people, gently disseminating their poison, is a welcome refresh of the alien invasion storyline, and possibly influenced *The Power of Three*...'

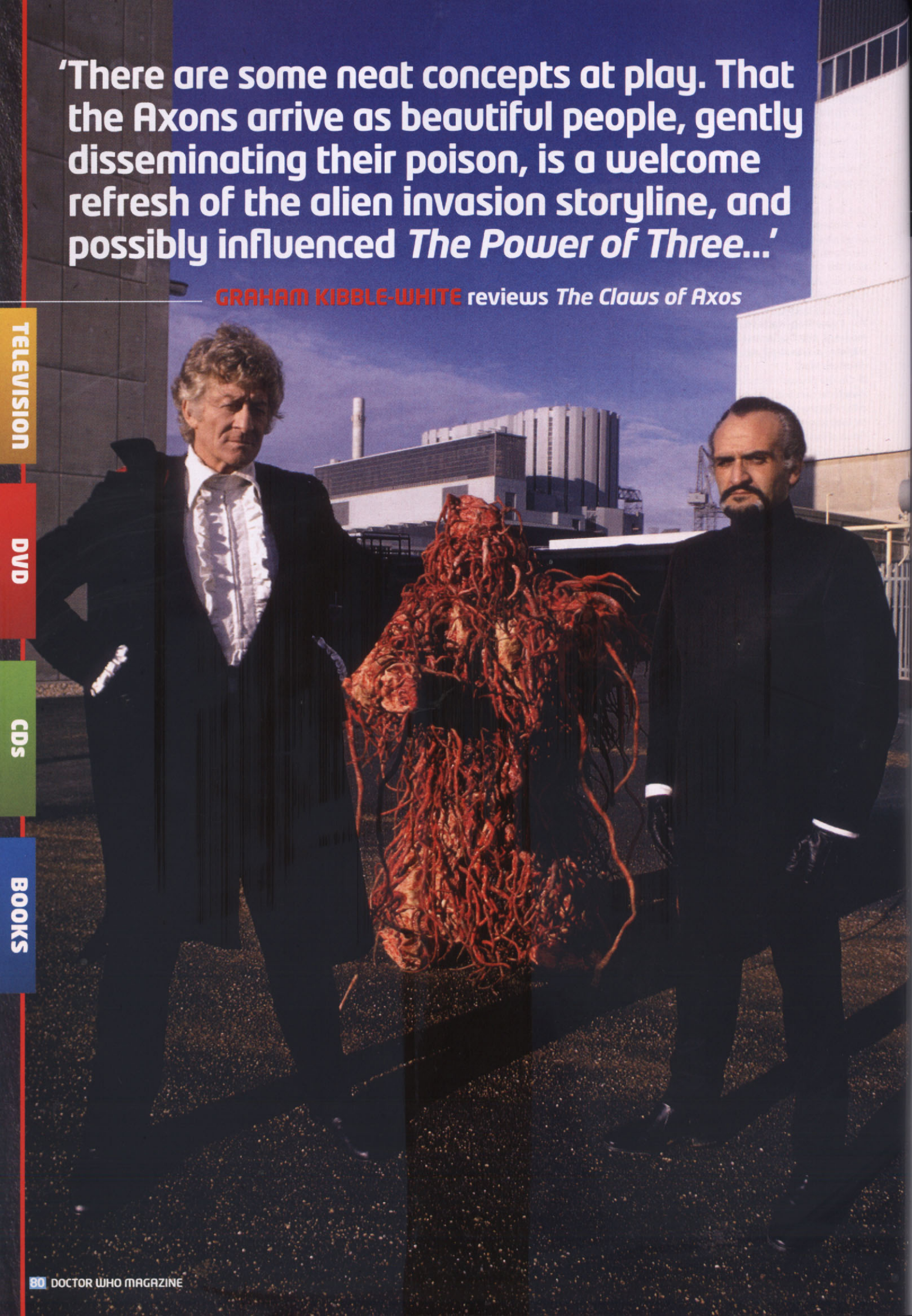
GRAHAM KIBBLE-WHITE reviews *The Claws of Axos*

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The Claws of Axos

DVD BBC DVD

STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Franklin (Yates), John Levene (Benton), Roger Delgado (the Master)
WRITTEN BY Bob Baker and Dave Martin
DIRECTED BY Michael Ferguson
FIRST BROADCAST 13 March – 3 April 1971
RRP £20.42

First screened in 1971, *The Claws of Axos* debuted on DVD back in 2005. Improvements in something called 'colour recovery techniques' mean the story has now been reissued, in a newly enhanced version.

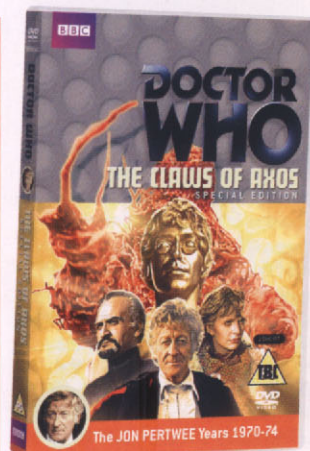
And, really, this four-parter makes the release of any other Third Doctor adventure redundant – because it kind of is every other Third Doctor adventure. As a totem for the era, it's got the lot. Let's work through the 12-step program to Pertwee...

- ✓ Something falling to Earth
- ✓ A comedy yokel
- ✓ A man from the ministry
- ✓ 'Freak weather' conditions
- ✓ The Doctor disapproving of a missile strike
- ✓ A big power station
- ✓ A phallic-shaped alien
- ✓ Action by Havoc
- ✓ The Master in a short-lived alliance with this week's monsters, before entering into a short-lived alliance with the Doctor
- ✓ The Doctor trying, and failing, to get his TARDIS operational
- ✓ The Doctor rubbing his neck and pondering on a thing before stroking his cheek and pondering on another thing
- ✓ The Doctor in a grump

So is this merely *Doctor Who* as a form-filling exercise? No, no. Although it's clear script editor Terrance Dicks was very much a back seat driver when Bob Baker and Dave Martin were fashioning the story – and thus, we could reason, suggested some well-travelled routes they might want to take – *The Claws of*

Axos is not without its own inventiveness. We'll get to that in good time. But over-familiarity isn't the sin here. Instead, it's the final line on our list that very nearly sinks the whole thing. Such grumpiness!

I'm a big Pertwee fan. Although I grew up watching and loving



the Tom Baker years, my viewing was accompanied by my older brother whispering in my ear – like a less-hirsute and not-dressed-in-satins High Priest Hepesh – that it had all been so much better with Jon. Little brothers listen to their big brothers, and so I've always had this fundamental belief there's something a bit special about JP. However, upon watching this tale again, I fear I'm losing my religion...

Has there ever been a more misjudged performance from a Doctor? Every line Pertwee delivers is loaded with contempt. He barges into the story

in Episode One, sending Peter Bathurst's pepper pot-ish Mr Chinn flying, then he proceeds to metaphorically chew the face off everyone he encounters. Of course, it's that aptly named civil

PICK OF THE MONTH!



Illustration: Ben Willsher

◀ servant who really has to take it on the proverbial. He's set up as a bureaucratic bogeyman, overripe for a lambasting, however the Doctor's savagery towards him just feels too much. Sure, Chinn has despicable politics (even dear Jo, in a line surely unloaded onto her by Pertwee, talks of the "contemptible, underhand deal" he's trying to broker) but those scenes where he's talking excitedly on the phone to the minister, who, at every turn gets in a deflating barb about the poor old duffer's uselessness, just made me feel a bit sorry for him – and start to see the Doctor as rather a bully.

There are some small, Pertweean moments of charm, of course. There always are. His fitful expression when his Venusian aikido fails to put down Bill Filer's duplicate is lovely. Ditto, the point at which he confesses to the Master, with palpable embarrassment, "The Time Lords have put a block on my knowledge of dematerialisation theory." Both examples fleetingly humanise the Doctor, but he's all cranky again in a trice. By the fourth episode, things have reached a pretty pass – he's even chiding the TARDIS. "Come on!" he screams like a big baby. "You must take the load! You must!"

The final sequence sees the traveller return to Earth, still in a sulk ("Well, this is a fine welcome, I must say!" – *Oh shut up!*), but now with a croaky throat. Unsurprising, considering he's been barking non-stop for the last hour and a half. When the end credits roll, it feels like a relief. As if you've closed the door on a hectoring neighbour.

Thankfully, Roger Delgado's Master is here to ameliorate the situation. His dialogue is similarly spiky, but unlike Pertwee, he delivers it with a smile in the voice. His reaction to the Doctor's TARDIS is a joy: "What a botch-up!" he sniggers, before going on to compare it – in one of his many oddly parochial turns-of-phrase – to a "second-hand gas stove." It's telling that throughout Episode Three, in which the Doctor has very little to do, the Master is right at home working alongside UNIT and bantering with the Brig. With meltdown imminent, he teases the old soldier he'd best take the prescribed precautions against a nuclear blast – "like sticky-tape on the windows."

That this is by no stretch of the imagination the villain's best showing doesn't really matter. There is some class in the way he arrives towards the end of Episode One, already fully enmeshed in the tale. Okay, there's no dignity in being manhandled by muppet mandibles – which is precisely what's happening to the dastard when we first see him. But I love the sense he's already on Episode Three of his own separate adventure, in which he's so far managed to track down the Axons and sweet-talk his way onto their ship, until, in a cliffhanger turn-of-events, they decide to take him prisoner. Even his subsequent confrontation, with the flaccid rod of gristle that passes for the story's enemy boss, can't take the shine off the intergalactic criminal.

Oh, and while we're considering the Master, something that struck me in Episode Four when he and the Doctor are messing about in the TARDIS, is our

hero's pointed remark to him, "You're the mechanic." It hints at a more detailed backstory for the character than I think we were ever privy to during the Pertwee years...

Inventiveness. I mentioned that earlier and indeed *The Claws of Axos* has some neat concepts at play. That the Axons arrive as beautiful people, gently disseminating their poison, is a welcome refresh of the alien invasion storyline, and possibly influenced this year's *The Power of Three*. Plus, sinewy eye-sack aside, the realisation of their various forms work well. The golden unitard-clad humanoids are simply effective, Bernard Holley's impassive vocal tones making a neat counterpart to their garish appearance. And the Shredded Wheat monsters tear along nicely, their stinging tendrils being a particularly natty way of dispensing death.

Director Michael Ferguson's staging of the story is equally impressive, particularly the multi-layered trippy visuals within the Axon ship, an oil projector playing over the action and emphasising yet again the fact that during this stage of its life, *Doctor Who* was stylistically most akin to *Top of the Pops*. Special mention should also be made of the terrific special effect in which we see Holley's floating, ever rotating head as he communicates with the Doctor and Jo. Even now, it remains mind-blowing.

As Katy Manning relates in this release's accompanying documentary (see below) it does seem as though characterisation suffers due to the emphasis on visuals. The guest cast – much like axonite itself – defy meaningful analysis. Visiting US agent Bill Filer, for example, is a bottom drawer, shaken and stirred version of Felix Leiter who, at one point is revealed to be carrying a gun simply because that's what Americans do. And, obviously, the least said about Pigbin Josh, the better... "Oh arr?" Yes, "Oh arr."

The Claws of Axos is a story that catches a reflection of itself in its own glitter. Like its golden visitors, it dazzles us. But a little investigation reveals something not-so-nice within. Something permanently in a tizzy, that'll have your eye out if you're not careful. Some kind of galactic yo-yo.



Bernard Holley shows off his figure.

"Grumpy? You try being confined to one place in space and time!"

'The Doctor returns to Earth, still in a sulk, but now with a croaky throat. Well, he *has* been barking non-stop...'

DVD Extras

Unlike other reissued stories in the *Doctor Who* DVD range, this one isn't over-endowed with new extras. However, the main motive for unleashing *Axos* again is that improved picture quality, which is particularly apparent in Episodes Two and Three – so that's reason enough. However, the few fresh items included are of interest...

"They managed to grab my boobs so many times!" Thanks, Katy Manning. Making-of documentary, *Axon Stations!* is a confidently produced effort, as the bravado of that title might indicate. It opens with some suitably glam rock-inspired music and a terrific animation sequence, as a frond whiplashes out and draws the viewer into the maw of the Axon spaceship. For a glorious moment, we have become Pigbin Josh!

Within lie the expected line-up of surviving cast and crew (including, of course, Katy) who entertainingly tell the story of *The Claws of Axos'* creation. Aside from Jo Grant being inadvertently groped by alien mandibles, the main narrative here is the secret origin of Dave Martin and Bob Baker – who they are and how they came to be.

Their proposed comedy about latter day TV chef Keith Floyd's army exploits brought them to the attention of *Doctor Who*'s script editor Terrance Dicks, who saw enough in their writing partnership to commission an adventure and then mentor them through the process. The approach, which necessitated countless revisions and back and forths, reflects what sort of a show *Doctor Who* was in the early 1970s – a big success, sure, but a workaday success, like *Z Cars* or *Coronation Street*. Within that, there's a sense of hardiness you won't find in the modern day programme. Nowadays, any talent attached to the series has to be a star signing, but back then, Dicks – and this is to his credit – obviously didn't feel overly precious about the series, and considered it a reasonable vehicle to occasionally run-in new talent. Looking back on that decision for this documentary, the wise old patron can take some reflected glory in the careers

his Bristol Boys subsequently enjoyed. "The lads have done well," he nods, thinking about Omega, K9, Wallace and Gromit.

In addition to the writing, we hear a lot from director Michael Ferguson, whose contributions evoke an era of unusual experimentation in mainstream television. He talks of a "creative latitude" and says *Axos'* visual richness reflects the fact that, at the time "people had found alternative ways of encouraging their minds to escape reality." It's quite a trip for the Doctor and friends, but Katy Manning, at times, is less enthusiastic about the results. She describes the fibrous Axons as "something the dog had gobbled up," and points out that the focus on technical inventiveness took a toll on the cast's performance. Nonetheless, it's probably an equitable pay-off. "It's got a sensible silliness about it," reckons Ferguson – a reasonable summation of most good *Doctor Who*.

Now, unlike Toby Hadoke, I don't own any headgear. But if I had a cap, it would have been firmly set against the other big addition here, *Living With Levene*. The premise sees Toby spending a weekend with Benton actor John Levene under the pretext of gaining insight into the 'real' man. The knowing tone of voice, self-consciously kooky music, plus jaunty title font are all indicators Hadoke's wandering into the kind of territory Louis Theroux once reconnoitred in his *Weird Weekends* TV series. And so we have all the nonsense of Toby 'arriving' at John's house, while his narration conspiratorially cautions us: "These days [Levene] has a reputation as an unpredictable and sometimes controversial figure..." (Oh yes?) "... on the *Doctor Who* convention circuit." (Oh no.)

For me, it's that last, fannish clause which triggers the alarm. This is Toby Hadoke pissing into the tent, attempting an ignoble and covert takedown of someone who, in truth, is often mocked by those he is most keen to please.

Initial exchanges between the two are unpromising, John cracking one-

liners, which Toby solemnly takes at face value. There's more pleasure, instead, in freeze-framing a shot of the actor's DVD shelves, and picking your way through his collection. *Gladiator*, *Sexy Beast*, both series of Ricky Gervais' *Extras*... In an egregious crime against fandom, his *Doctor Who* discs aren't arranged in chronological order – and they're mostly US releases. Plus some post-2005 episodes. Interesting. Hmm, how come he owns two copies of *The Time Monster*?

This early sequence sees Toby musing, "I'm surprised by how hyper John is. I get the feeling he's putting on a bit of a show for us." A valid concern, but it's only expressed in voiceover, in the past tense and a million miles away from his interviewee.

Fade out. Then fade up again as Toby returns to John's house for a second day together... and things change. True, we're still invited to smirk into our sleeves as the actor compares himself to the Haley Joel Osment in *The Sixth Sense*, albeit with the proviso that rather than the dead, he sees "sad people." And there's also the unfortunate moment when he explains to Toby how his compulsion to cheer up lonely old folk manifests itself. "I'll go up [to them]," he says, laying a friendly hand on Hadoke's shoulder, before stepping back and adding further clarification: "I won't touch them."

We then see the man working his magic with one silver-haired dear. "I didn't watch *Doctor Who*," she says, nonetheless, enjoying the encounter. "Do you know Julian Ovenden?" she continues. "He's the new up-and-coming one." John, we might unkindly conclude, has been-and-gone. But it's here Toby gets on with putting his concerns directly to his subject. There are no more edit suite barbs, and it really picks up. Asking John why he presents himself to folk in such an obsequious fashion, Toby elicits the revealing admission: "It's an apologetic desire to please, and maybe get a little thank-you."

Things continue on this tack, as we meet Vera, John's mum, with whom he is now living in order to provide 24-hour care. Over the breakfast table she talks about her son, and his rough start in life – profound ill health and a very difficult relationship with his father. "I'm into sea salt at the moment," says John, self-consciously cutting across the discussion. Then it's off to meet our subject's pal, Bob, for a lovely sequence on the local golf course. "He's someone special, I think," says Bob of John.

The documentary's near-redemption arrives at the end, when Toby vocalises the fact he's always felt a little apprehensive about the man who played Benton, because, in person, it seems as though John's been to "one too many motivational speakers." That Mr Levene accepts this remark, and is given an opportunity to respond to it, makes my resolve soften to those earlier sequences. Perhaps I was being unfair. This hasn't been quite such a sly exercise after all, and maybe the getting-to-know-you bits were always going to be a little stilted.

John Levene was born, as he says several times in this, "breached, jaundiced and dead." So perhaps we should let him live his life how he wants to. Maybe even afford him a little thank-you from time to time. I still have reservations about the basic premise at work here – which confers negative qualities upon its subject and invites us to conspire against him – but I'm glad that when Toby walks away from this encounter, he does so without laying down some sort of judgment, other than he "rather liked" John.

If I did own a hat, I guess at this point I'd be inclined to raise it to a bad job well done.

The only other 'new' inclusion on this disc is the unexpurgated 72 minutes of studio stuff from the story's recording session in Studio 3, on the evening of Friday 22 January 1971. In terms of completeness, it's great to have, but not wildly entertaining. If anything, the events captured here are matter-of-fact – there's no bantering or bust-ups, beyond Jon Pertwee becoming mildly terse when a crew member gets in his eye-line. All the best bits (such as they are) were already included in an edited-down version, described as 'Deleted and Extended Scenes', on the story's original DVD release and reproduced again here. At least these cuts are jollied along by Richard Bignell's excellent info text, which reveals that when the title *The Vampire from Space* was ditched, initial paperwork had the adventure's new name as 'The Clause of Axos'. Actually, that would have worked rather well.

Other features from first time around include the *Now and Then* documentary, a rather ordinary look at Dungeness beach and Dungeness Power Station some 30-plus years on. It's chirpily voiced by Katy Manning, who refers to the former unconvincingly as "one of the strangest places in the country" and tries to make play of the latter's "other worldly quality." One imagines, in the case of the nuclear plant, that sense is even more pronounced now, with the complex currently in the process of being decommissioned.

And then there's *Directing Who*, which brings us Michael Ferguson against a plain backdrop, talking about the white heat of TV technology in 1971 and programme makers "greedy" to try new things. The commentary track also dates from the original release, with the late Barry Letts (the show's producer), plus Katy Manning and Richard Franklin (Captain Yates) on duty. Aside from Letts chiding the other two that "we must watch the story a bit now," it's Franklin's oddball remarks that take the biscuit – including introducing his character as "Jo Grant's love interest," his bemoaning of the lack of "pretty nurses" in *Doctor Who* and a blatant plug for his "novella." With this testimony unearthed once again for public consumption, one wonders if Benton's superior officer will be next to receive a knock on the door from a curious representative of the *Doctor Who* fan police.

GRAHAM KIBBLE-WHITE

Series 7: Part 1

DVD/Blu-ray BBC DVD

STARRING Matt Smith (the Eleventh Doctor), Karen Gillan (Amy Pond), Arthur Darvill (Rory Williams), Jenna-Louise Coleman (Oswin Oswald), Alex Kingston (River Song), Mark Williams (Brian Williams), Nicholas Briggs (voice of the Daleks)

WRITTEN BY Steven Moffat, Chris Chibnall and Toby Whithouse

DIRECTED BY Nick Hurran, Saul Metzstein, Douglas Mackinnon

FIRST BROADCAST 1-29 September 2012

RRP £25.52 (DVD), £30.63 (Blu-ray)

Series Pond (yes, that's its name, okay?) comes to DVD and Blu-ray, just a few weeks after its television debut. The production team promised movie-size ideas for each of the five instalments, and they mostly succeed – even if they're not all the movies that you think they might be.

Asylum of the Daleks promised us 'every Dalek ever', suggesting an action blockbuster. It isn't really one, however, and instead does something far more interesting. The surprise appearance of Jenna-Louise Coleman distracts us from the fact that Oswin's sad fate might otherwise be fairly guessable. That we're properly shocked when the truth is revealed is down to Jenna's engaging performance, and Steven Moffat's sleight of hand by hiding all the evidence in plain sight. We didn't quite get quite what we were promised, but when *Doctor Who* is this good, you really don't mind.

Dinosaurs on a Spaceship absolutely delivers on its promise. Chris Chibnall's playful script is in stark contrast to his earlier *Doctor Who* stories – 42 and *The Hungry Earth/Cold Blood* – by remembering to keep a sense of fun. But for all the buff about Brian's balls and the camp bickering robots, David Bradley's Solomon is a truly nasty piece of work, and it's refreshing to have a first-rate villain in the show.

A Town Called Mercy is the most visually sumptuous of the five stories, but the least satisfying overall. Moral dilemmas of the kind seen here seem more at home in *Star Trek: Voyager* – and although writer Toby Whithouse battles valiantly to make us buy the central concept, there's no disguising the fact that the actual story is slight.

That's also true for *The Power of Three*, but it proves far more successful, by focussing on the Ponds, and their decision over whether to keep travelling with the Doctor. The wrap-up of the cube plot makes little sense, but then, that's not really what this story was actually about.

Finally, *The Angels Take Manhattan* is a triumphant farewell for the Ponds, wisely choosing to keep all the 'timey-wimey' stuff basic and understandable. Amy and Rory's departure is oddly low-key when it finally comes, but it's all the more powerful for that.

Series Pond might have been brief, but it has provided many brilliant and memorable moments. But as ever with *Doctor Who*, it's at its most successful



'As ever with Doctor Who, it's at its most successful when dealing with characters.'

when dealing with characters – Oswin Oswald, Brian Williams, Kate Stewart... and Amy and Rory, of course – and so this has proved to be a very strong run.

DVD Extras

Here we can relive *Pond Life*, the whimsical five-part serial by Chris Chibnall, which premiered online. Running to just five minutes, it packs in laughs and tears, as the Doctor pops up in the Ponds' lives at a moment's notice. Worth it just for the Ood jokes, the final pay-off with Amy and Rory's break-up is a genuine shock.

The *Asylum of the Daleks Prequel* is a spooky and atmospheric set-up for the Dalek tale, and a rarity in that it genuinely is a prequel – having been released a day after *Asylum*'s broadcast. Barnaby Edwards swaps his Dalek casing for a headless monk-style hood, and the result is rather special.

The confusingly-named *The Making of the Gunslinger* is not, as you might think, a documentary on *A Town Called Mercy*, but another prequel. Filling in a bit more detail on Kahler Jex's cyborgs, it's beautifully directed by Neill Gorton, but is ultimately brief and pointless.

Finally, if you buy the limited edition 'Weeping Angel' box set, you'll get a one-hour BBC America documentary *The Science of Doctor Who*, which is entertaining for all the wrong reasons. The boffins who take part give scores out of five (in TARDISEs) for how likely aspects of *Doctor Who* are to happen in real life. They all spectacularly miss the point of the series – i.e. that this isn't *Star Trek*. While the spods try to make a case for the police box simply being a door to another dimension via a wormhole, and that the inside of the TARDIS isn't actually inside the police box (yeah, cos that makes it more fun, doesn't it?), Steven Moffat thankfully pops up to dismiss all the scientific guff, explaining that it's simply "bigger on the inside that it is on the outside."

No TARDISEs out of five for this silly documentary. **JAMES ASHLEY**



The Last Post

AUDIO DRAMA Big Finish

WRITTEN BY James Goss
PERFORMED BY Caroline John and Rowena Cooper
FEATURING The Third Doctor and Liz Shaw
RRP £8.99 (CD), £7.99 (download)

It's been a particularly cruel couple of years for *Doctor Who* fans, having lost four of the stars of the show including, tragically, Caroline John, whose final performance as Liz Shaw is captured in this audio. In context, then, the play's title is poignant, and in content it's a pitch-perfect elegy for a companion whose tenure, though short, was exceptionally sweet.

The concept is simple, and bleak. Liz Shaw's mother, Dame Emily, sits on a shadowy Whitehall committee whose members are being picked off, one-by-one, apparently by natural causes. But Liz has discovered there is more to these tragedies than first appears. Before they died, each of the late committee members received a letter addressed to them, outlining the date and the hour of their impending death.

While Liz investigates the deaths, her mother discovers that the postman has delivered a letter with her name on it. The race is then on to avert another tragedy, and find out what's really rotten at the heart of the British establishment.

It's a fascinating premise with an in-built chill factor – what would any of us do if we knew when we were going to die – and a very personal stake for Liz. But what makes the story extra special is the way writer James Goss has chosen to tell it. Like a Victorian epistolary the play unfolds as a series of letters and phone conversations between Liz and her mother so that while the two women make reference to wider events, this is very much a two-hander albeit where the two parties barely meet face to face. Yet again, it shows Big Finish is willing to push the envelope of this range beyond *Jackanory* narration.

Throwing in references to all of Liz's TV adventures (and her *Ambassadors of Death* hairstyle) and providing them with some over-arching purpose, *The Last Post* is a marvellous tribute both to an unforgettable series of *Doctor Who*, and to the woman who made it so. Thank you, Caroline. **MATT MICHAEL**

UNIT: Dominion

AUDIO DRAMA Big Finish

WRITTEN BY Jason Arnopp and Nicholas Briggs
STARRING Sylvester McCoy (the Seventh Doctor), Tracey Childs (Klein), Beth Chalmers (Raine), Alex Macqueen (the Other Doctor)
RRP £30.00 (CD), £25.00 (download)

So, here's a thing – a sequel to not one, but three Big Finish series. This box set of four plays features the Seventh Doctor and *Lost Stories* companion Raine Creevy summoned by a distress call to another dimension where Earth has come under attack by alien nasties. Practically the moment they arrive they come face to face with a fey future incarnation of the Doctor himself, who is helping

this dimension's UNIT – a version of UNIT that just happens to be the one employing Dr Elizabeth Klein (who, you might remember, originally came from an averted parallel future where the Nazis won World War Two).

While the Seventh Doctor and Raine are pursued by monsters across dimensions, the Other Doctor has to resolve the appearance of dimensional nodes on Earth, putting the planet at the epicentre of a dimensional collapse that's bringing lava-spitting spiders, giant floating heads and psychic leeches down on humankind.

On paper, *UNIT: Dominion* sounds unworkable. But it's an immensely cohesive and coherent tetralogy that unfolds at a frenetic but manageable pace. The idea of the dimensional nodes and the enigmatic pan-dimensional Dimensioneers isn't entirely easy to follow. However, once you accept that there were once powerful Time Lords able to cross the void between dimensions, you're free to focus on the thrust of the story,



which examines – in a way that 'our' UNIT has never really been able to – the effect of multiple alien incursions.

Key to all of this are Klein and Sergeant Pete Wilson. Klein can't remember her paradoxical past, but she's haunted by the absence of the Doctor – the umbrella man who's cropped up at key moments to observe her actions. When she works with the Other Doctor she wants answers. Klein's suspicion of the Doctor flows like a dangerous undercurrent. Tracey Childs is predictably brilliant, giving us a restless Klein unable to contain her

Love and War

AUDIO DRAMA Big Finish

WRITTEN BY Jacqueline Rayner
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Lisa Bowerman (Bernice Summerfield)
RRP £14.99 (UK), £12.99 (download)

Professor Bernice Summerfield must be the most important *Doctor Who* character never to have appeared on TV. The first new companion following the (temporary) end of the series in 1989, Bernice has been remarkably successful, spinning off into her own series of books and audio plays on which Big Finish proved itself before winning the licence for

Doctor Who. To celebrate her 20th anniversary it's completely appropriate that this special release takes us right back to the beginning of her story by adapting Paul Cornell's 1992 novel.

That novel was one of Virgin Publishing's *New Adventures*, and it's a classic. The Seventh Doctor and Ace join up with a band of space hippies on the cemetery planet Heaven, where they fight an attempt by the fungal Hoothi to infest the dead and conquer time and space. Unfortunately, the Doctor's tendency for forward planning has overridden his judgement. As the story unfolds and Ace falls in love with one of the hippies, this threatens to tear the two time-travellers apart forever.

That's where Bernice comes in – when the Doctor's saved the universe but lost his best friend. Like Donna Noble 15 years later, she's brittle and spiky, refusing to be manipulated. Like

Donna, when the Doctor is at risk of losing himself, she reminds him of who he is, and why he fights. And like Donna, Benny buries the angst under layers of fun. No wonder we loved her.

Hearing the book adapted for audio is strange: the focus on puterspace and cyberpunk is as of its time as Pertwee glam, and while Jacqueline Rayner has



The Acheron Pulse

AUDIO DRAMA Big Finish

BY Rick Briggs
STARRING Colin Baker (the Sixth Doctor)
ALSO STARRING James Wilby (Tenebris), Kirsty Besterman (Empress Cheni)
RRP £4.99

This Big Finish play follows on from last month's *The Burning Prince*, in which the Fifth Doctor became helplessly caught up in the tragic unfolding of an interplanetary romance between Prince Kylo and Princess Aliona – and made a rather feckless promise to her father to protect the Drashani princess Cheni. 30 years and one facelift later, the Sixth Doctor arrives on the borders of

the Drashani Empire on the backwater planet Cawdor. After being captured, knocked out and locked up in record time, he realises Cheni is now Empress, and her subjects are at war with the sinister Lord Tenebris and his army of Wrath.

What we have here is a story in which a royal female on a diplomatic mission is captured by a masked villain and imprisoned on board a space station from which she must be rescued. For anyone even vaguely familiar with pop culture, that may ring a bell, and *The Acheron Pulse* makes no secret of its debt to *Star Wars*.

However, *Star Wars* was itself inspired by fairytale, and, like *The Burning Prince*, *The Acheron Pulse* isn't quite space opera – the focus on separating souls from their bodies and trapping them in a strange under-void is metaphysical to say the least. While the first two episodes aim for relentless action adventure, the second

disc is introspective and personal, and gets into deeper questions about the power of myth, the difference between vengeance and justice, and the nature of responsibility.

The Sixth Doctor is again brought to account for broken promises and past mistakes. As always, he offers a rousing defence – even if the solution he offers betrays an over-reaching arrogance that could have ramifications for his successor. Colin Baker performs with panache, unmasking the villain with showman's relish, and setting the standard for the ensemble cast. They include Chook Sibtain doing a great impression of Yrcanos in the role of Cawdor warlord Athrid, and the rasping menace of James Wilby as Tenebris – as dangerous and unpredictable as Sharaz Jek.

Writing the middle part of a trilogy can be thankless – you don't get to introduce the characters, or write the climax. Again, *The Acheron Pulse*

excitement at the chance to investigate alien technology, but unable to ever feel entirely contented.

Wilson is the common soldier. With a wife about to give birth, he has a stake not only in staying alive, but saving the world. Convincingly played by Bradley Gardner, Wilson is the reminder of what's at risk, and keeps the piece grounded even when the Earth is suddenly infested by billions of mysterious cubes – fancy that!

Then there's the camp, mercurial Future Doctor – *The Inbetweeners'* Alex MacQueen keeping the audience guessing what's going on. He's an excellent foil for Klein, and an uneasy ally for a weary Seventh Doctor. The Future Doctor adds another element that would repay further development.

The Big Finish equivalent of an HBO mini-series, *UNIT: Dominion* is audacious and surprising, and shows that going into its 50th anniversary, *Doctor Who* isn't going to run out of new tricks any time soon.

MATT MICHAEL

done a brilliant job of capturing key moments, the final action sequences are, at times, tough to follow. But these are minor niggles.

It's revelatory to hear Sylvester McCoy perform the *New Adventures'* dark Seventh Doctor – under all the introspection he's still the same charming character. Sophie Aldred performs Ace as less mature than we're used to – you can believe this is the same young woman as in *Survival*. The pair have done the story proud. Lisa Bowerman, now synonymous with Bernice, is brilliant, all fading sarcasm and English hurt. Her final scenes with McCoy are heartbreaking.

I can't really be objective about this audio. I love the book, and I love this play. If you want to know *Doctor Who* in the 1990s; if you're interested in getting into the Benny range; if you love good drama – buy this.

MATT MICHAEL



takes some instruction from *Star Wars*, taking time to explore its characters, and suggesting that the failure, even of the Doctor, to confront and resolve issues is storing up bigger problems for the future. And so, the final reckoning will fall to the Seventh Doctor in *The Shadow Heart*.

MATT MICHAEL

Behind the Sofa

NON-FICTION Matador Books

EDITED BY Steve Berry
RRP £14.99

There's a long-standing tradition of charity projects that have deployed the good name of *Doctor Who* in aid of many worthy causes over the years. Charity book *Behind the Sofa* is one such cause that thoroughly justifies the patronage of the big hearts of *Doctor Who* fans around the world.

The cause in question is Alzheimer's Research UK, to which 100 percent of the proceeds from *Behind the Sofa* will be donated. For editor Steve Berry this is a very personal cause – his late mother, Janet, suffered from Alzheimer's, and it's to her that this book is dedicated.

And what a book it is.

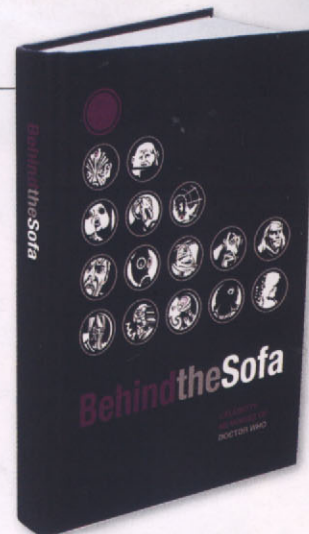
Berry's desire to mark his mother's life in some way and draw attention to this debilitating disease spurred him into action. His long campaign of letter-writing, string-pulling, favour-calling and sheer persistence has resulted in a book full of love and

memories of this silly series called *Doctor Who* from a wide variety of celebrity fans.

Berry has mustered quite a parade of personalities to contribute to the book, with TV presenter Chris Tarrant opening proceedings with his memories of working with Sylvester McCoy on *Tiswas*. Broadcaster Charlie Brooker shares his childhood terror at the cliffhanger to Part One of *The Leisure Hive*, Emma Freud writes on the experience of script-editing husband Richard Curtis' *Doctor Who* script, and novelist Jenny Colgan cringes her way through a childhood meeting at TV Centre with Peter Davison.

The important charity element aside, the spirit of *Doctor Who* lives within the pages of this book; that sense of inclusiveness, that everybody has a part to play, however big or small. It seems appropriate that within the pages of *Behind the Sofa*, Tory politicians stand side by side with Labour, *Doctor Who* TV writers past and present share space with Cryptozoologists, and Throwing Muses frontgirl Kristin Hersh stands on common ground with former weather girl Wincey Willis. Even one of the Doctor's arch enemies, the renegade TV executive known as Michael Grade, is allowed in from the cold.

The book is simply presented, but that's a real strength, allowing Ben Morris' design concept and illustrations



to complement each written piece. There's so much elegant detail in each badge illustration at the head of every entry, then you turn a page to find an occasional full page illustration that elicits a big smile every time one appears. It's a good example of the written word and design working in perfect harmony – and a great showcase for Ben Morris' fine illustrative talents.

Behind the Sofa is about a shared love of *Doctor Who*, a love that can unite diverse people behind one cause. That sentiment comes over beautifully in every single piece. Congratulations to Steve Berry, Ben Morris and all who have contributed in creating a volume that stands up as a quite brilliant book on *Doctor Who*. **MARK WRIGHT**

The Child of Time

COMIC STRIP COLLECTION

Panini Comics

WRITTEN BY Jonathan Morris
ART BY Various artists, including Martin Geraghty, Dan McDaid, Adrian Salmon
RRP £16.99

Written by Jonathan Morris, *The Child of Time* is the latest collection of *Doctor Who* comic strips published by Panini, and the first to feature the Eleventh Doctor and his fiery sidekick, Amy Pond.

The action begins with *Supernature*. The TARDIS materialises deep inside an ecologically accelerated jungle, catapulting its new residents into a fast-moving story that takes the sci-fi stalwart of a penal colony in space and gives it a twist. Expertly drawn by Mike Collins, *Supernature* offers us some stunning visuals, surprising cliffhangers, and Amy in khaki shorts. What's not to like?

Next up is a musical comedy in the one-part *Planet Bollywood*. Musical episodes can work well on TV – see *Buffy* and *Scrubs* for entertaining examples – but in a printed magazine strip? Fortunately, it delivers and, thanks to some nifty internal rhyming, you'll find you can hear the tunes in your head as you read.

Turn the page, and we're back to business with a solid four-part adventure that could just as easily be



a Moffat-era TV story. *The Golden Ones* sees the return of the Axons to *Doctor Who*. Having escaped from the time loop in which the Third Doctor imprisoned it, Axos stealthily attacks Tokyo and its children, ending in a monster-sized battle inspired by both Godzilla, and Harry Hill's *TV Burp!*

Next, is the highlight of the collection: *The Professor, the Queen and the Bookshop*. Brooding visuals and an entertaining, yet strangely familiar story, combine to give us something completely original.

From here in, the action continues pretty much non-stop, except for a brief pause for breath with *Do Not Go*

Gentle into that Good Night. An eerie old folks' home provides the backdrop to a chilling character study featuring a gang of faceless children and, that classic *Doctor Who* staple, a succession of mysterious deaths.

We're now on the home straight and barrel through the psychedelic *Forever Dreaming* which, while featuring the weakest plot in the collection, does much to redeem itself with the incredible shadow creatures brought to life by Adrian Salmon. Then the series arc matures into the shape of *Apotheosis* and the final four-parter, the eponymous *The Child of Time*. We rush, headlong, into a page-turning free-fall during which we discover the true identity and, ultimately, the fate of the Child of Time herself.

The collection concludes with a fascinating series of illuminating, and surprisingly candid, behind-the-scenes commentaries that detail everything from Morris' appointment as sole writer of the comic strip to the plotting, and delivery of each individual story. We also get to hear from the artists on how they approached the various scripts.

The Child of Time is an impressive start to the comic strip adventures of the Eleventh Doctor. Highly recommended!

TOMMY DONBOVAND

'Brooding visuals and an entertaining story combine to give us something original...'



Anti-Time Device

The idea of a toy gun of any kind in the *Doctor Who* universe makes me feel uncomfortable; it seems to go against the ethos of the entire series, while the fantasy angle of a weapon that can remove a being entirely from time sounds suspiciously like the sort of device one of the villains might employ. Surely not suitable for *Doctor Who* fans of five and upwards.

I'll confess, when I picked up this particular item, retailing at £19.99 from Character, I had no idea it tied in with the iPhone game *Cleric Wars*. I'm guessing that most casual browsers won't either. In fact, more than one online toy store advertises the product with an invitation to 'recreate cool scenes from the show' – somehow, I don't think so.

Those concerns aside, this is a toy gun that lights up and has multiple settings, complete with sound effects. The concept is that it was made from spare parts – the eye from a Dalek, sections of a Cyberman and the finger of a Weeping Angel – and that it can now be used against the Doctor's foes.

By pressing a button, different sound effects and voice samples can be activated. As well as Dalek and Cybermen noises, you'll also hear the dragon gun from *The Talons of Weng-Chiang*, a Yeti roar and, for some reason, the control room of the city from *Death to the Daleks*, which suggests some hitherto unknown link between the Exilium architects and the Cybermen.

After testing each of the modes for a while, I wondered how long it might entertain the average child. Not long, I suspect. What this really needed was some explanation as to how to play with it. On its own, it's just a collection of noises, yet if a child were to incorporate it into a version of 'Grandmother's footsteps', it could take on a whole new dimension. Players adopt the mode of a *Doctor Who* monster and the trainee Cleric has to turn around and quantum-lock them before they get too close, flipping between modes as he or she goes. Suddenly, this becomes a much more exciting proposition on a Christmas morning. **JIM SANGSTER**

Character Action Figures

We've come a long way in the years since the action figure range began to include characters from before the 2005 revival. Ardent collectors will now have all eleven TV Doctors, numerous TARDIS models plus almost every possible variant of Dalek, Cyberman and Sontaran, with more variants to come. For this year's releases (Character/Underground Toys £9.99 – £19.99), those industrious toy makers have treated us to some really inventive selections. While this has inevitably led to a couple of odd choices, it's also really opened up the potential for future figures.

Let's start with the most bonkers of all – the 'Enemies of the Third Doctor' set. If a *Spearhead from Space* Auton and *The Three Doctors* Omega (complete with sparkly cloak) aren't enough, pride of place has to be reserved for a Drashig hand-puppet. How did they know that this was exactly the toy my inner nine-year-old had wanted all these years, ever since the repeat of *Carnival of Monsters* in 1981?

The madness doesn't stop there: A set dedicated to the First Doctor adventure *The Chase* boasts two Daleks and a Mechonoid with little curved arms, detachable flame-thrower and antenna that pops up and down. Meanwhile, in a collection of 'Enemies of the First Doctor', a re-release of *The Tenth Planet* Cyberman and a *Master Plan*-style Dalek with pyro-arm are joined by a Roboman. Suddenly, everything seems possible!

The partnership between Character and US-based company Underground Toys has really invigorated this



range. By necessity, it's placed it firmly into the collectors' market via UK chain Forbidden Planet, but it's also given the toy-makers the freedom to create story-specific sets that might have been too niche for Toys R Us. What I've particularly liked this year is the selection of accessories that accompany many of the sets: the Auton has a Nestene energy unit and swappable gun-hand; *The Image of the Fendahl* set includes a mini-Fendahleen and a skull; a Fourth Doctor *Seeds of Doom* set comes with two pods alongside the bulky Krynoid; and if you open up the *City of Death* box and zap the little Mona Lisa reproduction with your sonic screwdriver, you might whoop with joy, as I did, when you discover the legend 'This is a fake' scrawled across it.

A lot of thought has gone into the packaging, too. As with some 2011 boxes, some figures come with a backdrop that acts as a diorama. Best of these is the *Victory of the Daleks* set – an exclusive for the San Diego Comic Convention. A superb likeness of Ian McNeice's Churchill and a tea-cup-bearing Ironside Dalek are

housed in a recreation of Churchill's war room.

It hasn't all been whoops and cheers, sadly. A *Castrovalva*-themed set contains a variant of the regenerated Fifth Doctor with the Master's TARDIS (disguised as a doric column) and a shrunken victim of the Master's TCE. All very nice, but it just draws attention to the absence of the Master himself.

It's been a light year for fans of the Eleventh Doctor's adventures. Yes, Rory can finally join Amy and the Doctor on that TARDIS playset, but he's also the last figure from post-2005 to be released in the 5" scale. As of 2013, new characters can expect to appear in the smaller 3.75" form commonly used for characters from *Star Wars* and the Marvel line. A disappointment for those who have collected both eras through the years, but a great jumping-on point for anyone who's so far not been seduced by the idea of shelves full of little plastic people.

There'll be little time for mourning in 2013 though, as the 5" range looks to continue for those pre-2005 characters – great news if the selections for 2012 are anything to go by. **JIM SANGSTER**



Bif Bang Pow Action Figures

When older fans think back to the toys of their childhood, they might recall the 8" dolls of the Fourth Doctor, Leela and various robotic beasts. Jointed in all the right places and with real cloth outfits, they were the closest thing we had to making our own adventure serials – so long as they featured the return of the Giant Robot. Or a nosy Cyberman. Or a skinny Dalek.

Bif Bang Pow specialises in capturing a wave of nostalgia for those Mego dolls. These dolls (14.99) aren't quite as accurately proportioned as their predecessors and their clothes not so detailed, which I find rather off-putting. Like those cutesy mini-figures Character attempted a while back, the thought of them left me rather cold at first.

Still, it's nice to see BBP continuing the tradition of not quite getting the toy to look like the actor it represents; just as the 1970s version was often said to look more like *The New Avengers'* Gareth Hunt than Tom Baker, the twenty-first-century model bears a striking resemblance to terse *Newsnight* anchorman Jeremy Paxman. Perhaps we can look forward to fan videos on YouTube of the good Doctor doggedly interrogating the cadaverous Master: "Did you threaten to

assassinate him... but did you threaten to assassinate him?" Meanwhile, Styre the Sontaran interviews the Morbious

monster.

"And now over to Scaroth for the weather."

At the time of writing, BBP

has announced a forthcoming

TARDIS play set (with K9 figure),

which folds out to

reveal a rather cramped pop-up console. With a new Leela doll also on the horizon, it'll be the perfect toy for recreating all the missing Season 14 stories you could ever imagine.

JIM SANGSTER



Top Trumps

Two sets of *Doctor Who* Top Trumps cards, one featuring Enemies and the other Allies, are packaged together in a rather lovely Dalek-design sphere (Winning Moves, £12.99). Allies compete in the categories of Courage, Brains, Combat, Debut (although it's unclear if a later year is better or worse than an earlier one – should 1963 trump 2010 or not?) and Adventures (number of full stories that the character appeared in). Enemies are judged on their Fighting Skills, Scariness, Global Threat rating, Army Size and Adventures (don't even go there. We spent much, much longer trying to work out how the Vashda Nerada clocked up three adventures or the Weeping Angels six than we did actually playing the game).

There's a nice mixture of monsters and friends – my personal preference would have been to see more from the show's black-and-white era, but with a limited number of cards it's obviously impossible to cater for everyone, so I'm not complaining – it's such a nice treat just to have Sil alongside the Silence and the Fendahl next to the Flood. Each card includes a mini biography of its featured character or race.

Top Trumps is always a good-value game, and the *Doctor Who* version

has the added bonus of pitting familiar characters against each other, enabling fans to do what they do best: argue about other people's opinions. Would you agree that the Ood are scarier than the Sontarans, the Cyber Controller, the Empress of the Racnoss and the Master? And who wouldn't like to see the fight in which Amy and Jamie are apparently equally matched in combat ability? (I like to think it's because he wouldn't dream of hitting a girl.)

All those 'brave hearts' must have had a profound effect on Tegan, who has a higher courage rating than Leela, Sergeant Benton and the Sixth Doctor, to name but a few. And can it really be true that the least brainiest of all the Doctors is the Fourth? What about all those logic puzzles he had to solve on Mars? At least it doesn't necessarily equate brain power with academic qualifications, as Romana (triple first at the Time Lord Academy) has a much lower Brains score than any of the Doctors (scrapped through on second attempt) while Jo Grant (failed A-level Science) beats Peri (studying botany at college).

Just a word of warning about the Dalek tin – although it's fairly robust in itself, the plastic inserts aren't quite as sturdy and if, like us, you don't open the tin carefully enough, everything falls out and a Dalek will shout at you for several minutes while you attempt to fit it all back together again. It would also have been nice to have separate places to put the Allies and Enemies cards as it's such a nice treat just to have Sil alongside the Silence and the Fendahl next to the Flood. Each card includes a mini biography of its featured character or race.

Overall, this is a fab game that should be welcome under any *Doctor Who* fan's Christmas tree.

JAC RAYNER



Doctor Who Monopoly

You wait all your life for a *Doctor Who* Monopoly, and then two come along (almost) at once. The 2011 Monopoly set was a lovely thing (see *DWM* 442), but did seem to have missed an opportunity or two with its design and playing pieces – after all, there's nothing particularly *Who-y* about an iron, unless it's followed by 'Legion' or 'gron'.

No such complaints about this 50th Anniversary edition (Winning Moves, £29.99). All eleven doctors are pictured on the board alongside *Monopoly* character Rich Uncle Pennybags, here sporting a question-mark umbrella. The playing pieces are objects that represent various Doctors – umbrella, celery, bow tie, sonic screwdriver, scarf, and what one of our players worryingly claimed was 'the Doctor's gun', until we looked closer and discovered it was really the Second Doctor's recorder.

'UNIT' and 'Gallifrey' are the Chance and Community Chest equivalents with their forfeits or rewards reworded – our favourite 'You solve the mystery of the sea foam at the Euro Sea Gas Control Station. Collect \$150', although I'd personally expect a lot more than \$200 before undertaking a dangerous mission for Harrison Chase.

Instead of London roads, players navigate adventures featuring particular monsters or villains – for example, pink squares feature *The Time Warrior*, *The Two Doctors* and *The Poison Sky*. Personal preference may therefore sometimes compete with game strategy (I resented paying \$260 for *Earthshock*, but would happily have paid four times the \$60 asked for *The Curse of Peladon*). And while turning Park Lane and Mayfair into *Arc of Infinity* and *The End of Time Part 2* is understandable due to their inclusion of Omega and Rassilon, the idea of antimatter chickens and Rice Krispies in Amsterdam representing the second-most prestigious part of the entirety of *Doctor Who* is very funny.

It's rather lovely that, for this anniversary edition, we're taken all the way back to Totter's Lane and Coal Hill School in place of Electric Company and Water Works. Perhaps the only disappointment is that the Eighth Doctor isn't represented in the gameplay – but at least his photo is on the board.

The very minor quibbles aside, this is a gorgeous product – it looks great, it's high quality and it is, of course, great fun. Highly recommended for Christmas Day amusement before watching the *Doctor Who* Christmas Special. JAC RAYNER

5" Daleks

Since *Doctor Who* returned in 2005, some of the best toys have been Character's Daleks. This latest (£14.99), scaled to match the existing 5" action figures, sees a few new additions to the Dalek army, as well as a selection that have previously only been available with other figures.

Alongside a familiar twenty-first-century bronze model are Necros' finest (in cream and gold), as well as liveries seen on Exxilons, Spiridon and Vulcan and – making its first appearance in 5" form

– the silver drone with the big bumper and communications dish that invaded Earth in 1964.

The main feature with these Daleks is, of course, the voice. While it would have been nice to hear a selection of Nicholas Briggs samples here, the chap they've got instead has a fair stab at the various incarnations. The 60s samples are, sadly, not so hot – but things get better with the 70s versions.

Separated from the gift sets, these Daleks are a little more pocket-money-friendly, great news for the collector who might wish to build an army of their favourite Skarasians.

JIM SANGSTER



Trans-temporal Sonic Screwdriver

Continuing the theme of an expanded universe of *Doctor Who* comes a sonic screwdriver (Character £14.99) inspired by *The Eternity Clock*, the 2012 videogame that saw the Doctor exploring different time zones in Earth's history. We've seen numerous sonics through the years, including ones from various Doctors as well as River Song's own.

This latest model, with a Victorian 'steam punk' design, is compatible with the 'Personalise your own Sonic Screwdriver' set released in 2011. This is made up of four sections that can be swapped with parts from the previous release, which

apparently means you can now make up to 250 variations of unseen sonics.

This is my favourite sonic to date. Apart from an elegant design that would suit any frock-coat-wearing potential future Doctor, I particularly like the combination of button presses on the control section that creates eight very different sound effects. It's a small detail but it just adds to the idea that the Doctor's most trusted tool is multi-functional. Also, I look forward to reading fan theories as to the exact function of each setting. Maybe there's one for the perfect cheese on toast. One can only hope. JIM SANGSTER



COMING SOON...

The Legacy Collection

DVD BBC DVD

CONTAINS *Shada* and the documentary *More Than 30 Years in the TARDIS*
FIRST RELEASED 1992 (*Shada*), 1994
(*More Than 30 Years in the TARDIS*)
RRP £20.42

RELEASED 7 JANUARY

Doctor Who's biggest-ever year will kick off with an interesting choice of DVD – compiling one unfinished story and one top-drawer documentary about the show itself as *The Legacy Collection*.

Some might quibble over the decision to not present the available, completed *Shada* footage – all location filming plus one of three scheduled studio sessions – in a new, more sophisticated version than the Tom Baker-narrated VHS release of a couple of decades ago.

"We are here to restore, as best as possible, content that's in existence," points out commissioning editor Dan Hall. "This ranges from removing scratches to adding colour, to animating visuals where such visuals have been lost. It's not our role to create what was never there. *Shada* is a great unfinished story, but it is just that – unfinished. Creating brand-new *Doctor Who* editorial content is the remit of the BBC, not BBC Worldwide."

"While it would have been possible to make some changes," agrees video restoration expert Peter Crocker, "another, very slightly different *Shada* is probably the last thing the world needs. So the job here was really a case of bringing that 1992 version up to our technical standards. We went back to the studio recordings and effectively remade the programme,

also using new transfers from location film negatives. It was a shock to see just how atrocious the original film transfers from 1979 were, and I hope viewers will be happy with the massive improvement. Special effects also had to be remade: the sphere keyed onto the location films, the Krarg's energy bolt and the model shots of Skagra's ship and *Shada* itself. Again, it would have been possible to make new-style effects – especially for the Krarg which was a very cheap electronic effect even for 1992 – but it seemed more appropriate to match the VHS version."

The story behind the serial's cancellation is told across two carefully presented documentaries. "It's easy to accept all those conspiracy theories that BBC Management decided to cancel *Shada* to shame the Unions," says the producer of *Strike! Strike! Strike!*, James Goss. "But *Doctor Who* simply wasn't an important programme in those Union battles. Working on this feature really rammed home to me that every aspect of *Doctor Who* – every studio session – was affected by the unions, who were behind the enforcement of the rule that the plugs were pulled at 10 o'clock."

The Legacy Collection also includes some other, shorter features, one of which is *Being a Girl*, a piece on gender politics produced by the Guerrier brothers. "We've tried to present a brief history of women in *Doctor Who*, asking questions along the way for viewers to consider," says writer Simon. "I hope it gives a good overview of the subject."

Similarly, *Remembering Nicholas Courtney* didn't quite run according to the original plans. "Writer Michael

Yet another opportunity to experience the great 'lost' story, *Shada*.



McManus had become close to Nick in his later years," reveals producer Ed Stradling, "so he was the ideal choice to front a programme about Nick's life and career. When we heard about Nick having cancer in early 2010, we brought the interview forward. Nick was on good form on the day and we covered his early life, and when Tom Baker turned up they talked about some of the later *Doctor Who* stuff. But Nick sadly started flagging before we could cover the Pertwee years – and we never got another chance. Happily, to fill in details on that period we were able to use older interviews."

The other lead feature here is *More Than Thirty Years in the TARDIS* – the documentary originally released by BBC Video in 1994, based on the BBC 1 programme that celebrated *Doctor Who*'s 30th anniversary in 1993.

"It is an outstanding documentary," Daniel Hall declares. "It was made at a time when *Doctor Who* was unfashionable and unloved. That it was commissioned, funded and made at all is something still to be celebrated – for many people, myself included, it really helped refuel a passion for the show."

DAVID DARLINGTON

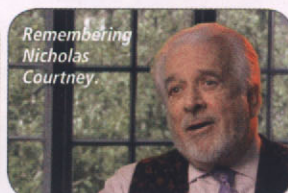
BUY IT BECAUSE: The More than 30 Years in the TARDIS documentary is still an astonishing piece of work.

THE MAIN FEATURES

Shada: The abandoned story from 1979.
More Than 30 Years in the TARDIS: The documentary first released in 1994.

BONUS FEATURES

- A Flash animated version of *Shada* made for BBCi in 2003, starring Paul McGann. Playable on a PC or Mac.
- *Taken Out of Time*: the making of *Shada*. With actors Tom Baker and Daniel Hill, director Pennant Roberts, production manager Ralph Wilton, production assistant Olivia Bazalgette and design assistant Les McCullum.
- *Strike! Strike! Strike!*: Documentary looking at how *Doctor Who* has been affected by industrial action.
- *Now and Then*: Location feature
- *Being a Girl*: Emma Price and Samira Ahmed look at the way women have been represented in *Doctor Who*.
- *Remembering Nicholas Courtney*: A look back at Nick's life and career.
- *The Lambert Tapes – Part One*: Verity Lambert interviewed in 2003.
- *Doctor Who Stories: Peter Purves*: Peter Purves interviewed in 2003.
- *Those Deadly Divas*: A look at the role of the diva in *Doctor Who*.
- Photo galleries and Coming Soon
- Subtitles & subtitled production notes
- PDF Radio Times listing and Easter Egg



Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

DECEMBER

THURSDAY 20
MAGAZINE

■ DWM Special: The Eleventh Doctor Volume Six Panini £5.99

MONDAY 31

CD - AUDIO DRAMA

■ *1001 Nights* by Emma Beeby and Gordon Rennie, Jonathan Barnes, Catherine Harvey [Fifth Doctor, Nyssa] Big Finish £14.99 See page 77

Voyage to the New World

by Matthew Sweet [Sixth Doctor, Jago, Litefoot] Big Finish £5.00
CD - AUDIO READING

■ *The Companion Chronicles: The Child* by Nigel Fairs [Fourth Doctor, Leela] Big Finish £8.99 See page 78

JANUARY 2013

THURSDAY 3

CD - AUDIO READING

■ *Destiny of the Doctor 1: Hunters of Earth* by Nigel

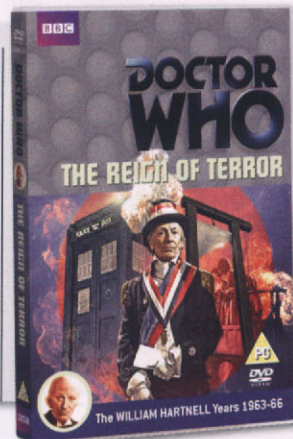
Robinson [First Doctor and Susan] AudioGO £10.20 See page 77
CD - TALKING BOOK

■ *The Talons of Weng-Chiang* by Terrance Dicks [Fourth Doctor and Leela] AudioGO £13.25 See page 78

MONDAY 7

DVD

■ *The Legacy Collection* [*Shada* by Douglas Adams and *More than 30 Years in the TARDIS*] BBC DVD £20.42 See above



Hunters of Earth

AUDIO READING AudioGO

WRITTEN BY Nigel Robinson

PERFORMED BY Carole Ann Ford

FEATURING The First Doctor and Susan

RELEASED 3 JANUARY 2013

As *Doctor Who*'s 50th anniversary year begins, AudioGO and Big Finish Productions are uniting with *Destiny of the Doctor*, an incredible eleven-part series of talking books. There's one brand new story for each incarnation of the Doctor, released monthly from January through to November, narrated by one of the original cast members from the respective Doctor's era, and with a linking theme tying the individual adventures into something much bigger.

Format-wise, the *Destiny* stories feature a second voice in addition to the main narrator (like Big Finish's *Companion Chronicles*) but are narrated in the third person (like AudioGO's original audiobooks, or Big Finish's 1960s-era *Lost Stories*), and in terms of accessibility, they should work for any *Doctor Who* fan. If you're familiar with every era of *Doctor Who*, they're packed with nostalgia; if you're a newcomer, they're the perfect introduction to times past.

The series kicks off with *Hunters of Earth*, a First Doctor story written by Nigel Robinson, set before the television series began. "John Ainsworth [the producer] approached me directly about writing a First Doctor story," Nigel recalls, "and I pitched him four ideas: three featuring Ian, Barbara and Susan, and one just featuring the Doctor and Susan. We both decided that *Hunters* was the one which would work the best. I was aware of the arc of the *Destiny of the Doctor* series, and had contact with a couple of the other writers in terms of how the overall story would pan out, but John was keen that each story should stand on its own. Featuring just the First Doctor and Susan more or less dictated the 1963 setting, and that got me thinking of what was happening that year – the Cold War, the Space Race, the Beatles, the arrival of the teenager – all of which became fundamental to the

plot. One thing I was very keen on was that there were to be no monsters. In my mind at least, there were no monsters in *Doctor Who* until the Daleks came on the scene, and the only aliens are the Doctor and Susan.

"I really wanted to give Susan an equal role in this," he continues. "In the TV series Susan was rather hard done by, I felt. So hopefully in *Hunters* she is a lot steelier, and can look after herself. She also has these vaguely defined psychic abilities which would be touched upon in *The Sensorites* (1964). But she's also very vulnerable, and a little bit lonely. All she really wants is to be accepted by her peers and live like any other ordinary teenager would in 1963. Only, of course, she never can be like any other ordinary teenager."

This project was very special for Nigel. "This may sound over the top, but I felt genuinely honoured to contribute to the *Destiny of the Doctor* series as part of the 50th anniversary. *Doctor Who* has been such a big part of my life, both personally and professionally, for as long as I can remember. I love the First Doctor. He is my Doctor, and without Hartnell, and Troughton after him, *Doctor Who* would not be around today. All the cultural references in *Hunters* – The Beatles, Telstar, *Eagle* comic – they are all part of my childhood. I had a total blast writing *Hunters*!"

DAN TOSTEVIN

BUY IT BECAUSE: It's the start of the biggest audio story ever!



WHAT'S IT ABOUT?

Shoreditch, London, 1963. The teenagers of Coal Hill are running riot. They're hunting down the aliens. Susan Foreman just wants an easy life for herself, and for her grandfather, the mysterious Doctor. But Susan has been drawing attention to herself. The hunt is on. And she and her grandfather are the quarry...

1001 Nights

AUDIO DRAMA Big Finish

WRITTEN BY Emma Beeby and Gordon Rennie, Jonathan Barnes, Catherine Harvey

STARRING Peter Davison (The Fifth Doctor), Sarah Sutton (Nyssa)

ALSO STARRING Alexander Siddig (Sultan), Nadim Sawalha (Old Man), Teddy Kempner (Nazar), Kim Ismay (Lottie), Malcolm Tierney (Gantha/Warder)

RRP £14.99 (CD), £12.99 (download)

RELEASED 31 DECEMBER

Big Finish's main *Doctor Who* range is divided into four trilogies every year, but with 13 releases in every 12-month cycle, there's always one story that stands alone. This year, it's *1001 Nights*, and its lack of ties to other adventures is one of its strengths.

"The good thing about *1001 Nights* is that you don't need to know any continuity," points out its director, Barnaby Edwards. "You don't need to own any other *Doctor Who* audio stories for it to work – its great strength is that it's not part of a trilogy. It works incredibly well in its own right, and effectively because it's four stories all rolled into one, it's a quartet of new Fifth Doctor and Nyssa stories in one package. Very good value for money!"

But *1001 Nights* isn't like previous '4x1' releases – the likes of *Forty-Five* and *The Company of Friends*, which replaced the usual format of a single story told over four episodes with four one-parters. This time, the individual tales are set within, and build towards, a single framing narrative.

"The structure is very complicated to explain," smiles Barnaby. "There is a 'bracketing' story, as it were, and we keep coming back to that. It's a sultan listening to Nyssa telling stories, so we have stories within stories... Gradually, as these go on, all the stories are to do with storytelling and the process of creating a fiction, and to do with prisoners and people who put people in prison, so by the time you hit the fourth episode all the stories you've heard make sense and you realise why Nyssa's been telling them..."

That idea sounds familiar. "The setup with Nyssa and the sultan is basically the same as in *One Thousand and One Arabian Nights*, the book,"



WHAT'S IT ABOUT?

In the palace of an omnipotent Sultan, a girl must tell stories to keep the man she cares about from a cruel and horrible death. She spins tales of distant lands she has visited with a mysterious traveller, of fabulous creatures and fantastic adventures – and of a blue box that can travel in time and space...

Barnaby acknowledges, "in that unless the sultan is amused by these stories he will kill the Fifth Doctor – Nyssa is saving his neck, rather than her own as Scheherazade was in the original."

Each story needed a distinct identity of its own. As director, was Barnaby aiming to emphasise the differences or the similarities? "Because they are separate adventures, I went for a complete unique feel for each story," he reveals. "The segues into the stories and out of the stories are quite fluid, and the main thing I've tried to establish is the real world of the framing device – we recorded that all in one day, with one cast, and then did the separate stories all on a different day with a completely different cast – but they all have a very different feeling."

What does *1001 Nights* feel like as a whole, then? Is it even possible to characterise something with so many separate facets? "I think it's quite literary," suggests Barnaby, "in terms of what it can do. Of all these kinds of stories, it's the most varied, but simultaneously the most coherent, that I can possibly imagine. The individual stories work brilliantly as little individual adventures, but all the themes that come out of them, and all the information within them, and the reason they are being told, all comes together into one bigger story. You couldn't do just the individual stories, or just the framing device. It's all integral..."

DAN TOSTEVIN

BUY IT BECAUSE: It's four amazing new stories which need no prior knowledge of the range.

THURSDAY 10 MAGAZINE

■ DWM 456 Panini £4.75

MONDAY 28 DVD

■ *The Reign of Terror* by Dennis Spooner [First Doctor, Susan, Ian and Barbara] BBC DVD £20.42

THURSDAY 31 CD - AUDIO DRAMA

■ *The Wrong Doctors* by Matt Fitton [Sixth Doctor, Mel] Big Finish £14.99

■ *The Auntie Matter* by Jonathan Morris [Fourth Doctor and Romana] Big Finish £10.99

■ *The Companion Chronicles: The Flames of Cadiz* by Marc Platt [First Doctor, Susan, Ian and Barbara] Big Finish £8.99



FEBRUARY

THURSDAY 7 MAGAZINE

■ DWM 457 Panini £4.75

CD - AUDIO READING

■ *Destiny of the Doctor 2: Shadow of Death*

by Simon Guerrier [Second Doctor, Jamie and Zoe] AudioGO £10.20

CD - TALKING BOOK

■ *The Gunfighters* by Donald Tosh [First Doctor, Steven and Dodo] AudioGO £13.25

MONDAY 28 DVD

■ *The Ark in Space Special Edition* by Robert Holmes [Fourth Doctor, Sarah, Harry] BBC DVD £20.42

THURSDAY 28 CD - AUDIO DRAMA

■ *Spaceport Fear* by William Gallagher [Sixth Doctor and Mel] Big Finish £14.99

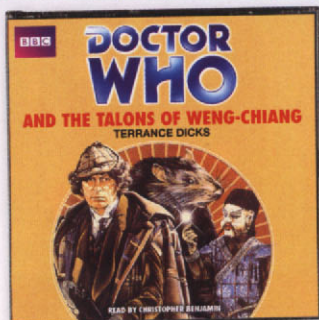
■ *The Sands of Life* by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99

WHERE TO BUY

Big Finish: Visit www.bigfinish.com or email sales@bigfinish.com Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or www.audiogo.com/uk

COMING SOON...



The Talons of Weng-Chiang

TALKING BOOK AudioGO

WRITTEN BY Terrance Dicks
READ BY Christopher Benjamin
FEATURING The Fourth Doctor and Leela
RRP £13.25

RELEASED 1 JANUARY 2013

WHAT'S IT ABOUT?

The Doctor and Leela visit Victorian London and discover giant rats, a murderous mannequin, and a foe from the future posing as a Chinese god...

The original TV presentation of *The Talons of Weng-Chiang* was – and still is – a perennial favourite among *Doctor Who* fans. Terrance Dicks' novelisation perhaps doesn't reach quite the same lofty heights, though?

"No, I think the novelisation of *Talons* is a fine one," argues AudioGO commissioning editor Michael Stevens, "and a good example of Terrance's 'mid-period' when he was really into his stride on the Target Books. At his best, Terrance blends an elegant economy of style with a keen understanding of the way a story functions. At the same time he drops in small character notes and detail about the environment which place us right in the middle of the adventure. It's true that this book is very faithful to the TV episodes, but for me that's no bad thing. Let's not forget that it was many fans' first experience of a story they had either missed on TV or had only shady memories of."

Bringing the story to life on audio is one of the serial's guest stars, Christopher Benjamin, who plays theatrical impresario Henry Gordon Jago. "I felt that the *Talons* narrative demanded an older, male reader," Stevens muses, "as it's populated by so many colourful, mature men! Jago and Litefoot are the heart of the story in many ways, and I knew that Christopher, as well as appearing in *The Unicorn and the Wasp*, had recently portrayed Jago on audio for Big Finish. He was keen to read the book, and I'm delighted with the results." **DAVID DARLINGTON**

BUY IT BECAUSE: It's one of the best *Doctor Who* stories ever, now brought faithfully and vividly to life on audio.

Night of the Stormcrow

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Tom Baker (The Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Chase Masterson (Peggy Brooks), Ann Bell (Professor Gesima Cazalet), Jonathan Forbes (Trevor Gale), Mandi Symonds (Erica MacMillan)
RRP Free – available to subscribers only

RELEASED 31 DECEMBER

Since 2002, Big Finish has rewarded its subscribers – customers who pre-order a run of plays in advance – with an annual special release, usually at Christmas, available to them for free before it goes on general sale.

This year's subscriber Special is *Night of the Stormcrow*. "I was trying to find something that scares me," explains writer Marc Platt, "and that three o'clock in the morning sense of despair, when you're not quite sure if you're asleep or awake and everything seems at its worst, seemed like a good bet. The story highlights a dark side to the Doctor which puts Leela into considerable danger."

Stormcrow features Leela alongside the Fourth Doctor – Big Finish's newest Doctor signing, Tom Baker. "The Fourth



WHAT'S IT ABOUT?

The Doctor and Leela crash-land on a mountain to find they are not the only visiting aliens. Beings of nothing infest the complex and staff members are dead or mad. Meanwhile a terrible creature is coming ever closer...

Doctor is pretty iconic, isn't he?" notes Marc. "And so is Tom. In fact, they're pretty well interchangeable. So once I was over the punch-the-air thrills about being asked, I got the hide-under-the-stairs terror. If I say it was pretty special, all the other Doctors will be waving their order papers in protest – but it was. The others are all special too, but we didn't have to wait so long! Then the practicalities start kicking in. We tried a couple of other big ideas before settling on this story, which is smaller in scale and all the better for that."

For their main Tom Baker range, which debuted earlier this year and returns in January, Big Finish's watchword has been 'authentic' – did Marc aim for the same in this Special? "I hope it has the authentic feel," he nods. "I think the Fourth Doctor story it's closest to is *Image of the Fendahl* (1977). But the other

influence was Nigel Kneale's play *The Stone Tape*, which has a great sense of supernatural darkness in a 'real' setting. I also found myself reacting against its predominantly male cast, who are deeply misogynist in a very 1970s way. That was probably deliberate on Kneale's part, but as a result, it's why the staff at the besieged observatory in *Stormcrow* are mainly women."

Among the female cast is *Star Trek: Deep Space Nine*'s Chase Masterson.

"Tom Baker was delightful, he really was," she beams. "It's also, I think, important when you're working with an actor of that... well, that value, scope, legendary status, that you kind of just give them their space and don't be too excited to be here right off the bat. I love him, and I love his work, but I was quiet and let him show up as he wanted to be."

Chase plays Peggy: "She's the character you love to hate. I think she's just awful, but you have to remember when you're playing an awful character that she thinks she's right. She thinks she's absolutely entitled to everything she's going for. Peggy is very protective of what's happening at her observatory, and Peggy's afraid that the Doctor and his companion are going to steal our secrets and take over for themselves instead of letting us have the credit..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an exclusive extra slice of Fourth Doctor fun, with added spookiness.

The Child

AUDIO READING Big Finish

WRITTEN BY Nigel Fairs
PERFORMED BY Louise Jameson and Anna Hawkes
FEATURING The Fourth Doctor and Leela
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 DECEMBER

This month, writer Nigel Fairs and actor Louise Jameson are teaming up for their fourth *Companion Chronicles* adventure together. "I find Leela very easy to write for," says Nigel, "as she was so well defined in the show, though the delight of these *Chronicles* is taking her into new and unexplored territory..."

So that's exactly what he's done. His previous three Leela scripts in the *Companion Chronicles* range formed a trilogy, with an ongoing narrative where Leela, at the end of her life, was imprisoned by the Z'Nai. Although *The Child* is the start of something new (two more stories are planned to follow), it also continues Nigel's previous work. "I've now got a three-trilogy framing story arc sorted out in my head," he chuckles. "Pre-Z'Nai, during Z'Nai, and post-Leela!"

The premise for the 'post-Leela' stories is every bit as inventive as you'd expect. "Leela is dead now," Nigel

explains, casually, "but her soul has been reborn in another body. She's now growing up as Emily, whose story has some interesting parallels to Leela's life before, during and after her time with the Doctor." As usual with the range's framing devices, this scenario bookends tales told of TARDIS travels past: "In *The Child*, Leela is Emily's 'imaginary friend'," Nigel clarifies, "and they tell the story together. In the plays that follow *The Child*, we'll hear Emily grow up and find her own voice and her own way of telling the story of the Wizard, his Warrior Girl and their amazing blue box!"

What is it that attracts Nigel to Leela's character? "I think that, at the time, she was a very interesting departure from the *Doctor Who* girls that had gone before her," he points out, "especially at the start, when the Eliza Doolittle aspect of the character was more prominent in the scripts. And of course, Louise, being the superb actress that she is, approached Leela with her usual attention to detail and truth."

Louise often has very strong, thoughtful, and insightful opinions on Leela as a character, and is a friend of (and frequent collaborator with) Nigel – did she have any input on *The Child*? "No input, no – *The Child* was all mine. She's always very complimentary about my scripts, which is lovely... and just as well, considering I always seem to be writing for her!" The multi-talented Nigel has been responsible for



WHAT'S IT ABOUT?

Leela is dead – but has been reborn as a young girl, Emily, who tells her parents the story of a cold, grey world whose people are ruled over by a Glass Angel...

every aspect of *The Child*'s production – writing, directing, sound design, and music. With that overview, how would he sum up the story? "In my head, it's *Doctor Who* meets *Edward Scissorhands*!" he offers. "I've tried to reflect this in the score in particular. It's a very linear tale with a childlike quality, as befits a story being told by a young girl of her particular society. In Episode Two there are a few guest characters that just might amuse the *Doctor Who* fans of my generation, if we've managed to pitch them right..." **DAN TOSTEVIN**

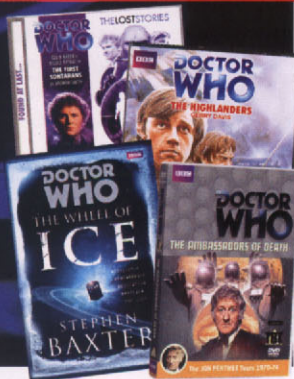
BUY IT BECAUSE: It gives a fascinating new take on the character of Leela.

The DWM Merchandise Poll 2012

As we approach the end of another year, it's time to see what you all thought of the year's *Doctor Who* merchandise – as well as your views on DWM itself.

Fill in each category as instructed, leaving blank anything that you haven't read or listened to.

Photocopies are acceptable, as are scans of the form attached to an email, sent to dwm@panini.co.uk with 'DWM Merchandise Poll 2012' in the subject line. Alternatively, send your form by post to the address listed at the end of the form. A random FIVE voters will receive a year's free subscription to DWM!



DVDS

Best 2012 Release

From the following list of *Doctor Who* and *Sarah Jane* DVDs, released in 2012, give your top three favourites:

UNIT Files (Invasion of the Dinosaurs/The Android Invasion), *The Doctor, the Widow and the Wardrobe*, *The Sensorites*, *The Sarah Jane Adventures: The Complete Fifth Series*, *Revisitations 3* (ie *The Tomb of the Cybermen/The Three Doctors/The Robots of Death*), *The Face of Evil*, *The Daemons*, *Nightmare of Eden*, *ACE Adventures* (ie *Dragonfire/The Happiness Patrol*), *Death to the Daleks*, *The Krotons*, *The Greatest Show in the Galaxy*, *Planet of Giants*, *Vengeance on Varos*, *The Ambassadors of Death*, *The Claws of Axos*, *Series 7: Part 1*.

1
2
3

Best Special Feature

Choose your three favourite bonus features from any of the DVDs listed above.

1
2
3

DWM

Best Issue

What were your favourite three issues of DWM from 2012? Choose from issues 443-455 and Special Editions 31-33.



1 2 3

Best Cover

What were your favourite three DWM covers from 2012? Choose from issues 443-455 and Special Editions 31-33.



1 2 3

Best Comic Strip

Give a mark out of 10 to each of these DWM comic strips published during 2012...

- ☐ The Chains of Olympus (442-445)
- ☐ Sticks and Stones (446-447)
- ☐ The Cornucopia Caper (448-450)
- ☐ The Broken Man (451-454)
- ☐ Imaginary Enemies (455)

Best Interview

Nominate your favourite 2012 DWM interviews. Choose from:

Robert Banks Stewart (443), Richard Senior (443), Gareth Roberts (444), Sophie Aldred (445), Mark Sheppard & W Morgan Sheppard (445), Jenna-Louise Coleman (446, 452, 455), Caroline Skinner (446), Mark Stirkson (446), Sophia Myles (446), Steven Moffat (447), William Russell (448), Neil Gaiman (448), Glen McCoy (448), Andy Pryor (449), Robert Shearman (449), Matt Smith & Patrick Troughton (450), Chris Chibnall (450), Nicholas Pegg & Barnaby Edwards (450), Karen Gillan (453), Arthur Darvill (454), Douglas Mackinnon (454), Neve McIntosh (455), Catrin Stewart (455), Dan Starkey (455)

1
2
3



Best Special Feature

From the following list of DWM special features published in 2012, please list your three favourites:

Destination 1977 (Fourth Doctor audio adventures, 443), *The Man From Atlantis* (Rediscovered episodes, 443), *The Rise and Fall of Doctor Who's Empire* (History of overseas sales, 444-445), *30 More People Every Doctor Who Fan Should Follow on Twitter* (446), *The Daleks' Master Plans* (447), *The Ultimate Villain* (Philip Madoc obituary, 447), *The DWM Awards 2011* (448-449) *Sounds of the Sixties* (Counter Measures audio series, 448), *49 Up!* (449), *Infomania!* (DVD subtitles, 449), *The Doctor's Doctor* (Caroline John obituary, 450), *Starwatch* (450), *The Trial of John Nathan-Turner* (451-452), *The A-Z of Dread* (453), *First Lady of Time* (Mary Tamm obituary, 453), *The Secret Companion* (20 years of Professor Bernice Summerfield, 453), *Dark Days* (Eighth Doctor audio adventures, 454), *The Watcher's Guide to Axos* (454), *The DWM Review of 2012* (455), *The Watcher's Guide to Pantomime* (455)

1
2
3

Best Regular Feature

Please give the regular sections of DWM a score out of 10 (10 meaning 'I love it!' and 1 meaning 'I don't love it quite so much!')

- ☐ Production Notes
- ☐ Gallifrey Guardian
- ☐ Public Image
- ☐ Beyond the TARDIS
- ☐ Beyond the TARDIS Extra
- ☐ Episode Previews
- ☐ Galaxy Forum
- ☐ The Comic Strip
- ☐ The Fact of Fiction
- ☐ The DWM Review
- ☐ Countdown to 50!
- ☐ The Time Team
- ☐ A Battle of Wits
- ☐ Crossword
- ☐ Competitions
- ☐ Coming Soon...
- ☐ Watch!

YOUR DETAILS

Name:

Address:

.....

Age:

Send your forms to DWM Merchandise Poll 2012, Doctor Who Magazine, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. The closing date for forms is 31 March 2013.

BOOKS

Fiction

From this list of new *Doctor Who* books published in 2012, give a mark out of 10 (1 meaning 'Rubbish', 10 meaning 'Brilliant!') Leave blank any you haven't read.

- ☐ Shado
- ☐ Dark Horizons
- ☐ The Wheel of Ice
- ☐ Magic of the Angels
- ☐ Monstrous Missions
- ☐ Step Back in Time
- ☐ The Crimson Hand
- ☐ The Child of Time
- ☐ The Dalek Project
- ☐ Melody Malone: The Angel's Kiss
- ☐ Torchwood: Exodus Code

Non Fiction

Tell us your favourite three *Doctor Who* non-fiction books published in 2012. Some suggestions include... *A History of the Universe in 100 Objects*, Patrick Troughton: *the Biography of the Second Doctor Who*, *The Official Dictionary*, *When's the Doctor*, *Chicks Unravel Time*, *Love and Monsters*, *A History*, *Behind the Sofa*, *The Comic Strip Companion*, *The Doctor's Monsters*, *The Barry Newbery Signature Collection*. There were many more, so feel free to nominate any other choices.

1
2
3

AUDIOS

Audio Dramas (Big Finish)

From this list of *Doctor Who* audio dramas – and spin-off dramas – released by Big Finish in 2012, give each a mark out of 10, leaving blank any that you haven't listened to.

- ☐ The Curse of Davros
- ☐ The Fourth Wall
- ☐ Wirrn Isle
- ☐ The Emerald Tiger
- ☐ The Jupiter Conjunction
- ☐ The Butcher of Brisbane
- ☐ Protect and Survive
- ☐ Black and White
- ☐ Gods and Monsters
- ☐ The Burning Prince
- ☐ The Acheron Pulse
- ☐ The Shadow Heart
- ☐ 1001 Nights
- ☐ Destination: Nerva
- ☐ The Renaissance Man
- ☐ The Wrath of the Icen
- ☐ Energy of the Daleks
- ☐ Trail of the White Worm
- ☐ The Oseidon Adventure

- ☐ Night of the Stormcrow
- ☐ Voyage to Venus
- ☐ Voyage to the New World
- ☐ UNIT: Dominion
- ☐ Love and War
- ☐ Dark Eyes
- ☐ The Anachronists
- ☐ The Selachian Gambit
- ☐ Binary
- ☐ The Wanderer
- ☐ The Jigsaw War
- ☐ The Rings of Ikiria
- ☐ The Time Museum
- ☐ The Uncertainty Principle
- ☐ Project: Nirvana
- ☐ The Last Post
- ☐ Return of the Rocket Men
- ☐ The Child
- ☐ Lost Stories: Fourth Doctor box
- ☐ The Guardians of Prophecy
- ☐ Power Play
- ☐ The First Sontarans
- ☐ The Masters of Luxor
- ☐ The Rosemariners
- ☐ Jago & Litefoot Series Four
- ☐ Counter-Measures Series 1
- ☐ Bernice: Road Trip
- ☐ Bernice: Legion
- ☐ Bernice: Many Happy Returns

Audio Releases (AudioGO)

From this list of new *Doctor Who* and *Torchwood* audios, released by AudioGO during 2012, give each a mark out of 10.

- ☐ The Art of Death
- ☐ Darkstar Academy
- ☐ Day of the Cockroach
- ☐ The Nu-Humans
- ☐ The Empty House
- ☐ Sleepers in the Dust
- ☐ Snake Bite
- ☐ Shado
- ☐ Dark Horizons
- ☐ The Wheel of Ice
- ☐ Melody Malone: The Angel's Kiss
- ☐ The Aztecs (talking book)
- ☐ The Sensorites (talking book)
- ☐ The Highlanders (talking book)
- ☐ The Sea-Devils (talking book)
- ☐ The Androids of Tara (talking book)
- ☐ The Visitation (talking book)
- ☐ Earthshock (talking book)
- ☐ The Twin Dilemma (talking book)
- ☐ Paradise Towers (talking book)
- ☐ Lost TV Episodes - Collection 4
- ☐ Lost TV Episodes - Collection 5
- ☐ Horror of Fang Rock (TV soundtrack)
- ☐ The Pirate Planet (TV soundtrack)
- ☐ Destiny of the Daleks (TV soundtrack)
- ☐ City of Death (TV soundtrack)
- ☐ Torchwood: Army of One
- ☐ Torchwood: Fallout
- ☐ Torchwood: Red Skies
- ☐ Torchwood: Mr Invincible
- ☐ Torchwood: Exodus Code

WIN!

DVD box sets, audio dramas, and TV soundtracks - all could be yours in our great Christmas giveaway!

THE LEGACY collection on DVD!

BBC DVD's *Doctor Who* schedule kicks off 2013 with a special release on 7 January of the three-disc *The Legacy Collection*.

The first two discs of this highly anticipated release are devoted to *Shada*, the 'lost' Fourth Doctor adventure starring Tom Baker as the Doctor and Lalla Ward as Romana. The six-part story was never

completed due to industrial action halting production in 1979. The two discs include the version of the story assembled from existing studio and location footage released on VHS in 1992, with linking material from Tom Baker, plus the animated webcast starring Paul McGann as the Doctor for viewing on computer. Extras include a making of documentary, and a feature on other strike-hit *Doctor Who* stories.

Disc three features the 1994 documentary *More Than 30 Years in the TARDIS* and a stack of other extra features. Thanks to the folk at BBC Worldwide, we have **FIVE** copies of *The Legacy Collection* to give away to readers who can answer this question:

Which eccentric old professor does the Doctor visit in *Shada*?

- ☐ Professor Kettlewell
- ☐ Professor Kerensky
- ☐ Professor Chronotis

Phone **09011 542 222** to enter, or post your entry, putting this very tempting offer at the start of the address opposite: "CUP OF TEA?"



TARDIS ADVENTURE on CD!

Available now from AudioGO, the *TARDIS Adventure* box set collects together six audio exclusive adventures on CD for the Eleventh Doctor and his companions Amy and Rory, all read by actors who have appeared in the TV series.

Included in this special bigger-on-the-inside box are *The Runaway Train* by Oli Smith, read by Matt Smith; *Ring of Steel* by Stephen Cole, read by Arthur Darvill; *The Jade Pyramid* by Martin Day, read by Matt Smith; *The Hounds of Artemis* by James Goss, read by Matt Smith; *The Gemini Contagion* by Jason Arnopp, read by Meera Syal; and *Eye of the Jungle* by Darren Jones, read by David Troughton.

Each of the stories takes the Doctor, Amy and Rory on an exciting new adventure. The set costs £60 from www.audiogo.com/uk and we have **THREE** to give away to readers if you can answer this question:

What does the letter 'S' stand for in TARDIS?

- ☐ Space
- ☐ Spain
- ☐ Spades



Phone **09011 544 310** to enter, or send us your entry by post putting these very encouraging words from the Doctor to his beloved time machine at the start of the address below: "COME ON, OLD GIRL..."

DALEK MENACE! on CD!

Daleks! The most dreaded force for evil in the known universe – and the Doctor's deadliest enemies. AudioGO has collected together three Dalek talking books by John Peel in a CD box set – *Dalek Menace!* – available now for £40 from www.audiogo.com/uk

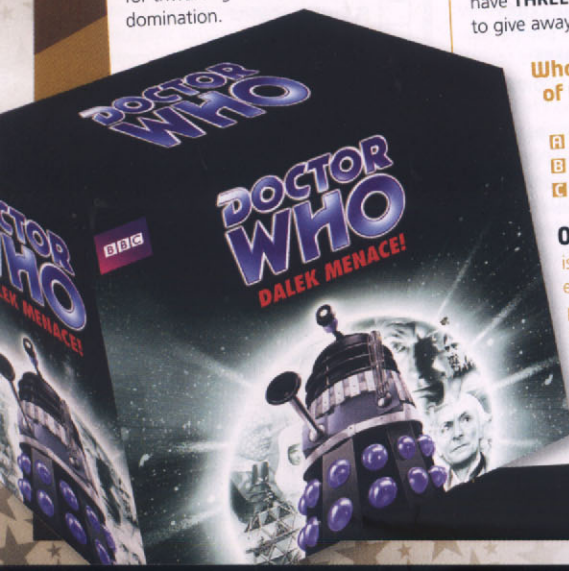
In *The Chase*, read by Maureen O'Brien (companion Vicki in the original television story), the Daleks pursue the First Doctor and his companions through time and space in their own time machine, intent on taking their revenge on the Doctor for thwarting their plans for universal domination.

Daleks: Mission to the Unknown is the first part of the *The Daleks' Master Plan*, including the single episode prologue *Mission to the Unknown*. The First Doctor takes on the Daleks and their ally, the Guardian of the Solar System, Mavic Chen, fleeing across the universe with the core of the deadly time destructor. The story continues in *Daleks: The Mutation of Time*, as the Daleks pursue the Doctor and his companions Steven and Sara through time and space. Both stories are read by Peter Purves (Steven) and Jean Marsh (Sara). Thanks to AudioGO we have **THREE** copies of *Dalek Menace!* to give away. Just answer this poser:

What forms a vital part of the Time Destructor?

- ☐ Molybdenum
- ☐ Parranium
- ☐ Taranium

Phone **09011 542 224** is the number to call to enter, or post your entry putting this at the start of the address opposite: "IF THE DALEKS ARE DOING SOMETHING DRASTIC, THEN WE HAVE TO STOP THE DALEKS."



INVASION EARTH! on CD!

Earth is, by far, the Doctor's favourite planet. In *Invasion Earth!*, available now, AudioGO collects together three more adventures from its Classic Novels range, this time seeing the Doctor repelling invasions both extraterrestrial and terrestrial of our little blue-green world.

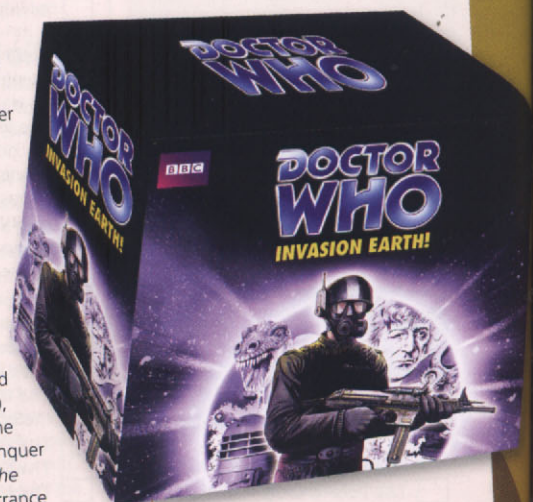
In *The Dalek Invasion of Earth* by Terrance Dicks and read by William Russell (Ian), the First Doctor foils the original attempt to conquer Earth by the Daleks; *The Auton Invasion*, by Terrance Dicks, and read by Caroline John (Liz), sees the newly regenerated Third Doctor joining forces with UNIT to battle the Autons for the first time, while in *The Dinosaur Invasion* by Malcolm Hulke, read by Martin Jarvis (Butler), the Third Doctor and UNIT are faced with a prehistoric invasion.

We've **THREE** CD box sets of *Invasion Earth!*, priced £40 from www.audiogo.com/uk, to give away to readers who know the answer to this question:

Which of the following terrifying alien races has not (so far) invaded the Earth?

- ☐ The Daleks
- ☐ The Cybermen
- ☐ The Bandriils

Phone **09011 544 312** and leave your details to enter, or post your entry, putting these dispiriting words at the start of the address below: "RESISTANCE IS USELESS!"



THE GREAT CHRISTMAS GIVEAWAY!

THE FOURTH DOCTOR AND ROMANA on CD!

Series Two of Big Finish Productions' *Fourth Doctor Adventures* launches in January 2013, with Tom Baker joined by the late Mary Tamm in her final appearances as Romana.

Thanks to Big Finish, we have **THREE** subscriptions to all seven CDs of the second series of *Fourth Doctor Adventures* to give away, worth £65.00 (available on CD and download from www.bigfinish.com) – to enter, simply answer this question:

What name does Romana claim she'd prefer to be called in *The Ribos Operation*?

- ☐ Sid
☐ Bert
☐ Fred

Phone **09011 542 225** with your answer, or enter by post putting Romana's proud boast first: "I DID GRADUATE FROM THE ACADEMY WITH A TRIPLE FIRST."



A LIMITED EDITION MASTER PRINT!

The Collectable Art Company has released a limited edition print of the original costume design for the Doctor's arch-enemy, the Master. The distinctive black costume was first worn by Roger Delgado in his debut appearance as the Master in 1971, and he was also seen wearing it in all but one of his subsequent appearances in the series. Each of the 250 A3 prints are signed and numbered by the costume's designer, Ken Trew and are accompanied by a 28-page full colour *Script to Screen* booklet and a certificate of authenticity. Each print costs £96.00 and can be purchased direct from www.thecollectableartcompany.com. Thanks to the generosity of The Collectable Art Company, we have a copy of the print to give away to the clever reader who is able to answer the following question correctly:



What was the title of the first *Doctor Who* adventure to star Roger Delgado?

- ☐ Terror of the Zygons
☐ Terror of the Autons
☐ Terror of the Vervoids

09011 544 313 is the number to call to enter, or enter by post putting this familiar phrase at the start of the address below: "I AM THE MASTER AND YOU WILL OBEY ME!"

1001 NIGHTS on CD!

Coming in December from Big Finish is *1001 Nights*, a brand new audio adventure starring Peter Davison as the Fifth Doctor and Sarah Sutton as Nyssa. In the perfumed palace of an omnipotent Sultan, a girl must tell stories to keep the man she cares about from a cruel and horrible death. She spins tales of distant lands she has visited with a mysterious traveller, of fabulous creatures and fantastic adventures – and of a blue box that can travel in time and space.

Each of the four episodes, written by different authors, represents one of Nyssa's tales of adventure and each has been written by a different author: Emma Beeby & Gordon Rennie, Jonathan Barnes, and Catherine Harvey. Alexander Siddig guest-stars as the Sultan.

1001 Nights is available from www.bigfinish.com on double-CD for £14.99 or as a download for £12.99. We have **FIVE** CDs to give away to the readers who can answer this seasonal question:

Which popular Christmas pantomime is usually set in Arabia?

- ☐ Cinderella
☐ Aladdin
☐ Jack and the Beanstalk

09011 544 311 is the number to call to enter, or post your entry putting this magical command at the start of the address below: "OPEN SESAME!"



DESTINY OF THE DALEKS on CD!

The Fourth Doctor enters into battle with his deadliest foes in *Destiny of the Daleks*. The full TV soundtrack to this four-part 1979 serial, starring Tom Baker as the Doctor, is now available on CD from AudioGO and includes new linking narration from Lalla Ward, who makes her first appearance as Romana in this adventure.

When the TARDIS lands on a seemingly abandoned world, the Doctor and the newly regenerated Romana encounter the sinister robotic Movellans who are on a secret mission. It soon becomes clear to the Doctor that the Daleks have returned to their home world with the objective of finding their creator, the crippled scientist Davros, who is the key to unlocking the stalemate in a galactic war.

Destiny of the Daleks is available now from www.audiogo.com/uk priced £13.25 on CD, or to download for just £6.79, but we have **FIVE** copies to give away and you could win one for yourself by answering this question:



On which planet is *Destiny of the Daleks* set?

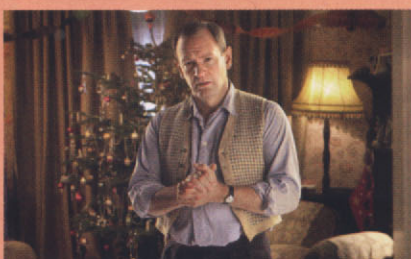
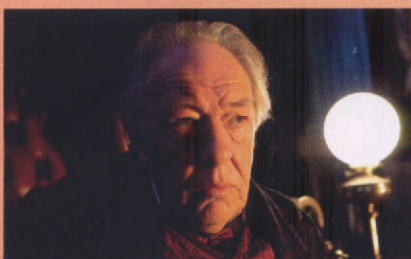
- ☐ Malcassairo
☐ Skaro
☐ Clom

Phone **09011 542 221** and leave your details to enter, or post your entry putting the Doctor's logic-busting observation at the start of the address below: "ELEPHANTS AREN'T PINK."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 13 December 2012 and close at midnight on Wednesday 9 January 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to *Doctor Who Magazine* 455, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope **ONLY** please (sorry,

but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 9 January 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. *DWM* will not enter into any correspondence. Winners' names will be available on request.



Christmas CROSSWORDS

Know your Miss Hardaker from your Captain Hardaker? Then this should be no problem!

PRIZE CROSSWORD!



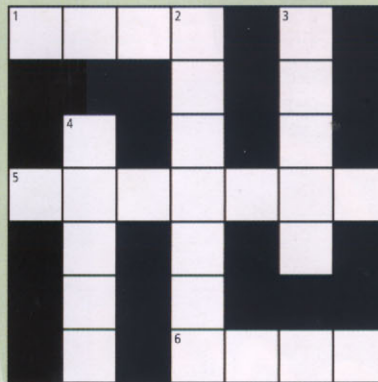
ACROSS

- 1 (and 41 Across) The very first *Doctor Who* 'Christmas Special' (3,5,2,6)
- 4 The engines that were preserving Queen Xanxia (4,4)
- 6 A contemporary of the Doctor (4)
- 8 A Gond (5)
- 10 Gadget, for example (5)
- 13 (and 40 Across) The Sycorax's attack on Earth (3,9,8)
- 15 The loyal servant of Edward of Wessex (3)
- 16 Production code of the first story to drop the convention of individual episode titles (1,1)
- 17 The Doctor's celery turns purple in the presence of gases in _____ range of the spectrum (6)
- 19 They sang the Doctor to his rest on New Year's Day 2005 (4)
- 21 Planet rich in Argonite (2)
- 22 The Doctor thought he was brave (5)
- 23 Leader of the Solonians (2)
- 26 The Comic Relief Doctor thwarted the Master with the _____ of Reasonable Comfort (4)
- 27 He hated Christmas (6)
- 29 Story code of *The Underwater Menace* (1,1)
- 30 Acronym for the sort of thing Sydney Newman didn't want to see in *Doctor Who* (1,1,1)
- 32 He reports to the Dalek Prime Minister (7,5)
- 36 (and 12 Down) _____-Kent - played Seth (5,5)
- 37 He died in a motorcycle collision with the Doctor (5)
- 38 Doc Holliday's girl (4)
- 40 See 13 Across
- 41 See 1 Across

JUST FOR FUN!

CRYPTIC MINI CROSSWORD

All of the answers are connected to episodes of *Doctor Who* set at Christmas time...



CLUES

- 1 A Lakertyan hides an imposter (4)
- 2 Rigged ship floating so high on Christmas night (7)
- 3 Grandmother is the end of hope for Dorothy (5)
- 4 A positive member of UNIT I've run from universally (5)
- 5 Young King Cole mixes a rum with ice (7)
- 6 The Time Meddler's present is not always what it seems (4)

DOWN

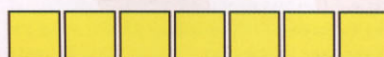
- 1 A monster that was lurking beneath the soil (9)
- 2 She disapproved of Beyus collaborating with the Rani (6)
- 3 Songsten, for example (5)
- 4 Drink frequently served by Professor Chronotis (3)
- 5 Creature that was deployed by the warriors of the deep (5)
- 7 Guest star in this year's Christmas Special (7,1,5)
- 9 "I should like a ___ like that" (3)
- 11 22 Across, for example (4)
- 12 See 36 Across
- 14 (and 24 Down) He was responsible for the voyage of the damned (3,9)
- 18 (and 31 Down) The ultimate solution to the puzzle that the Dream Lord set the TARDIS crew (4,6)
- 20 The Master called the Racnoss ship the Christmas ___ (4)
- 24 See 14 Down
- 25 'The ___ Within' - title proposed by producer Philip Segal for the 1996 TV movie (5)
- 28 A feature of the Slitheen skin suit (3)
- 30 They led the Doctor and Donna to the stolen planet (4)
- 31 See 18 Down
- 33 The Traken ___ (5)
- 34 Husband of Madge and father of Lily and Cyril (3)
- 35 Used for surveillance by the Chief Clown (5)
- 39 Nyssa's double (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: CARTMEL



WIN!

THE NEW SERIES ON BLU-RAY!

Out now from BBC Worldwide is a new box set on Blu-ray, featuring all five episodes from the recent autumn run of *Doctor Who*: *Asylum of the Daleks*, *Dinosaurs on a Spaceship*, *A Town Called Mercy*, *The Power of Three* and *The Angels Take Manhattan*. Also included is the 'prequel' scene for *Asylum of the Daleks* and the five-part *Pond Life*, plus *The Making of the Gunslinger* and the documentary *The Science of Doctor Who*.

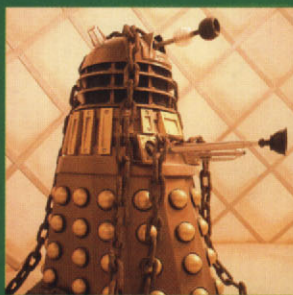
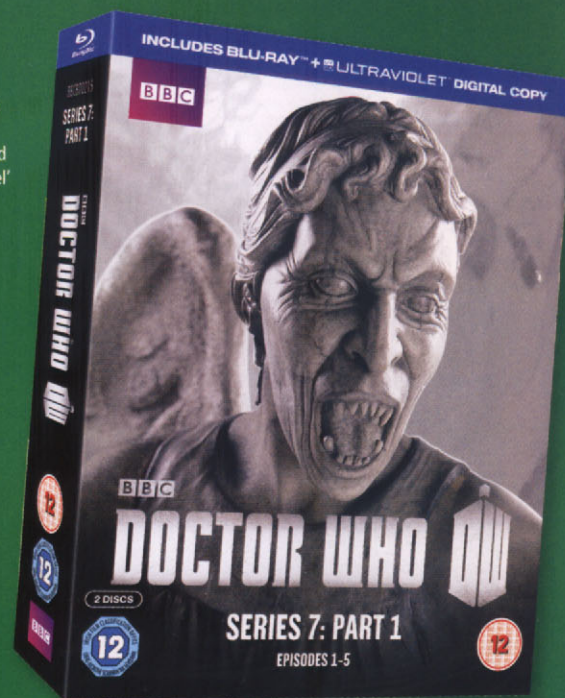
The limited edition 'Weeping Angel' version of *Series 7: Part 1* is available now on Blu-ray priced £33.69. We have THREE box sets to give away to readers who are able to complete the prize crossword to the left and then simply rearrange the letters in the yellow squares to form the name of a character who featured in a Christmas *Doctor Who* story. When you have your answer, enter as follows:

PHONE **0901 154 2232**
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS
ON A POSTCARD OR STUCK-DOWN ENVELOPE
TO 'DWM CROSSWORD' AT THE ADDRESS
ON PAGE 93.

This competition closes on 9 January 2013.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 13 December and close at midnight on Wednesday 9 January 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see page 93.



The Watcher's Fiendishly Festive...

Christmas

It's that special time of year again. At this very moment, across the space-time continuum, the festivities are breaking out. Alien life-forms are casting aside their differences

and coming together in peace and goodwill. Kaleds and Thals are emerging from their trenches to play football. Sontarans and Rutans are letting off party-poppers and dancing the conga. Humans and Monoids are sitting down together to do the *Oops Upside Your Head* rowing routine. In the Tinclavic mines on Raaga, the Terileptil convicts have downed their tools to perform the Birdie dance beneath the benevolent gaze of their Malus overseer. And at the Gateway between the dimensions, Romana is leading the Tharils in the intricate choreography that accompanies this year's E-Space novelty hit *Gundan Style*. Trust me, it's a sight to behold.

Meanwhile, back on planet Earth, the party begins right here. Yes, my little bernalium rods, the **DWM** Christmas Quiz is back, and it's bigger and better than ever. This year I've cooked up a bumper bonanza of 75 querulous questions to tantalise your tinsel, mystify your mince pies and bewilder your baubles. And if any of them strike you as crackers, then you ought to see the ones I scrunched up and threw away. Among this year's rejected questions are those whose answers were 'Erato', 'Malcolm Tucker', and 'Because it's the first ever series of *Doctor Who* in which every title is four words in length.' You can count yourself lucky that none of those made the final cut. Only the most top-end, copper-bottomed, precision-tooled, high-performance questions were allowed through the net, probably.

And the excitement doesn't stop there: we have prizes! As usual, the five highest-scoring entries will be rewarded with a year's free **DWM** subscription. To be in with a chance, simply send your answers to the usual address on page 17, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. The closing date is 5 January 2013, otherwise known as Twelfth Night. Or what you will.

Right then. Are you sitting comfortably? Pour yourself a glass of something nice, arm yourself with a bowl of nuts, and let's get cracking.

And a very Merry Christmas to all of you at home!

The Watcher



CONNECTIONS

What connects the following? (If you need a bit of help, you can find some extra clues upside-down at the bottom of the page.)

- 1 *Inside the Spaceship*; *The Abominable Snowmen*; *The Three Doctors*; *Invasion of the Dinosaurs*; *The Power of Kroll*; *Boom Town*; *The Time of Angels*; and a whole load of Dalek stories (two of them in particular)?
- 2 The Sixth Doctor; Flast; Nyssa?
- 3 *Genesis of the Daleks*; the TV Movie; *Asylum of the Daleks*?

- 4 Dugdale; Yrcanos; Margaret Slitheen; Trish Webber; Lance Bennett?
- 5 *Shada*; *Meglos*; *The Power of Three*?

FAMOUS LAST WORDS

Give or take the occasional "Aaargh", the following are the last words of which doomed characters from the 2012 series?

- 6 "Perhaps they will be kind."
- 7 "I'm you!"
- 8 "And remember."
- 9 "You just forget it sometimes."
- 10 "Daisy, Daisy, give me your answer, do."

Quiz

FAMOUS FIRST WORDS

By way of balance, these could come from anywhere except the 2012 series. The following are the first words spoken at the beginning of which *Doctor Who* stories?

- 11 "We're ready. Better stop the TARDIS, we don't want any nasty jolts."
- 12 "Jamie! Jamie! The doors!"
- 13 "Okay, left! Sharp turn!"
- 14 "Dave, your dinner's on the table."
- 15 "I don't believe it. What I'd give for a burger."

PARTS TWO AND THREE

Provide parts one and four.

- 16 James Patrick.
- 17 Melody Lysette.
- 18 Nicholas Stone.
- 19 Devon Roland.
- 20 Clara Heath.

R.H.I.P.

Who, of equal rank...

- 21 Appears for the first time on a balcony?
- 22 Disappears in the first scene after making an announcement?
- 23 Appears in a very bad mood after being kept waiting for seven hours?
- 24 Disappears in the first scene after saying nothing at all?
- 25 Appears silhouetted in a doorway at the end of Part Two?
- 26 Disappears after burning some papers and frightening a senator?
- 27 Appears to know all about Golobus, Katakiki and Melogophon?
- 28 Disappears without explanation after six episodes of villainy?
- 29 Appears in *The Ensign*?
- 30 Disappears into the vastness of eternity?

EPONYMOUS BOSH

Identify...

- 31 Amy Pond.
- 32 Salamander.
- 33 Chancellor Goth.
- 34 Reinette.
- 35 Rago and Toba.
- 36 Susan and Barbara.
- 37 Susan on her own (two answers).
- 38 Ian Chesterton (two answers).
- 39 Admiral de Coligny.
- 40 The Doctor, Tegan and Turlough.

CLASS OF 2012

It's been a busy year for this season's guest stars. Where, in 2012, might you have seen...

- 41 Kahler-Jex going historical with River Song, Florence Finnegan and Sara Kingdom?
- 42 The Shakri going for an Italian with Davros, Marc Cory and John Lumic?



OSWIN'S ANAGRAMS

Unscramble the *Doctor Who* story titles.

- 43 Darla von Karlsen embroiled in a murderous affair involving Jennifer and Jenny?
- 44 Solomon joining Jackson Lake, Adelaide Brooke and the Reverend Golightly to tell sad stories of the death of kings?
- 45 Oswin Oswald going down with the Dream Lord, a fictional schoolgirl, and the Steward of Platform One?
- 46 Oswin reverend dogfight
- 47 Oswin felt a thong change
- 48 Oswin thinks unto omen
- 49 Oswin canned Tetrap, huh?
- 50 Oswin texts a leathery Hath egg

LUCKY DIP

Some strange matters arising from the 2012 series.

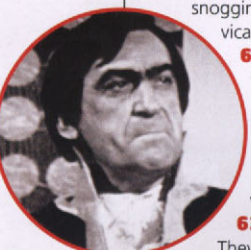
- 51 What unlikely event is reported by which fictional newspaper?
- 52 What is mispronounced by both the Seventh Doctor and Oswin?
- 53 The Eleventh Doctor puts one in his mouth. Romana pulls one out of the Fourth Doctor's mouth. What is it?
- 54 The Third Doctor encountered a few. The Rani collected some. Amy and Rory have one on their mantelpiece. What is it?
- 55 What is Amy's tribute to the Reverend Harry Powell?



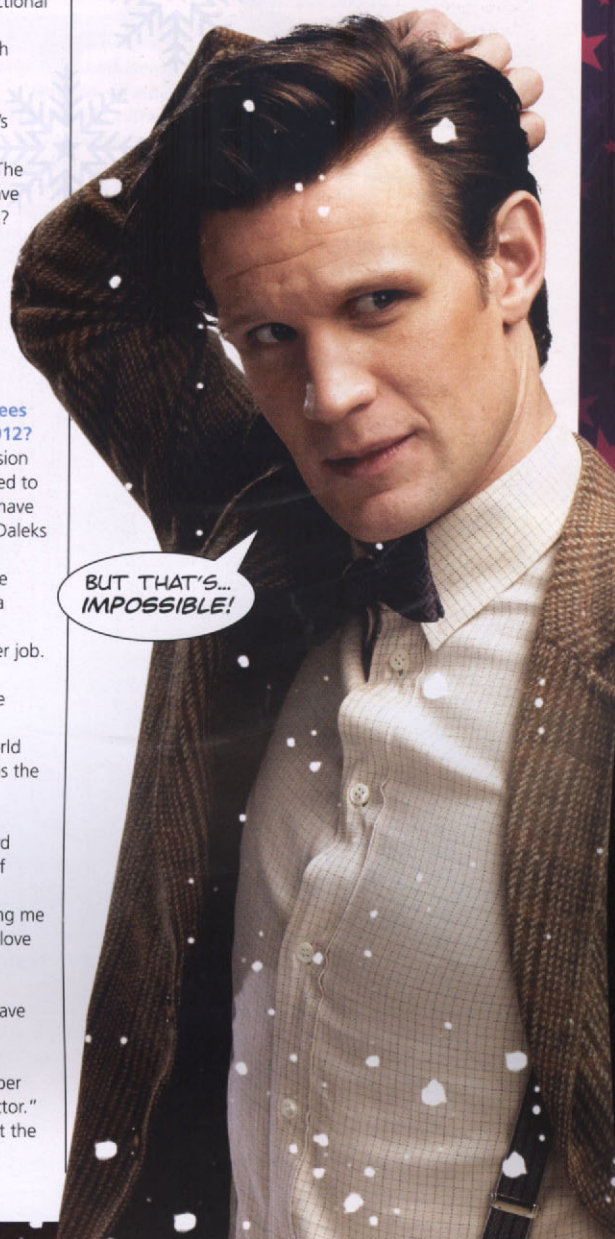
QUOTES OF THE YEAR

And finally, 20 quotes from 20 different people. Which interviewees said the following to DWM during 2012?

- 56 "When I was six, my most treasured possession was a copy of *The Dalek World* annual. I used to try to figure out how it was that you could have red Daleks when, according to the annual, Daleks could not see the colour red."
- 57 "Did we consider a talking cabbage? No, we decided against a talking cabbage and got a former *Emmerdale* lesbian instead."
- 58 "We thought, 'Well, we'd better get another job. This will last about six weeks.'"
- 59 "I thought, oh my goodness, I've broken the TARDIS. Everyone's going to hate me."
- 60 "By the age of 18 I was flying round the world snogging all the movie star boys. And I was the vicar of Isleworth's daughter!"
- 61 "It's not for nothing that I won the Best Thighs of the Season award at Shakespeare's Globe a couple of years back!"
- 62 "When they mentioned putting me in leather, I was delighted. I fell in love with it."
- 63 "I particularly like my boots. They're very character-forming. And I have this wonderful facial contraption, which is terribly exciting."
- 64 "I was lying dead on the floor, and I remember thinking, this is a great job, this, being an actor."
- 65 "I mean, *obviously*, as acting jobs go, it's not the same as playing King Lear."



- 66 "I'm probably an arse, actually. I don't mean to be."
- 67 "You want to have fun with it. We stopped short of going purple with pink polka dots, though."
- 68 "Welcome to the world of Steven Moffat. He's just a slave-driving sadist of a showrunner. No, he's not. But he's a very hard man to say no to."
- 69 "Russell T Davies was a nice guy, but I didn't know who he was particularly. He must have known who I was, because he was a big fan of *Doctor Who*."
- 70 "He was such a gossip. He loved his gossip. He was always on the phone: 'A-ha! I've got a juicy piece of gossip!' He would have loved Twitter."
- 71 "I just swan in, write an episode that's really expensive to make, and someone else works out all the problems."
- 72 "If you'd told me, when I was watching Jon Pertwee in *The Green Death* with the giant maggots, that one day there'd be a little plastic doll of me, how amazing would that be? I've got mine on the kitchen windowsill."
- 73 "I remember seeing Debbie Harry's face being Quantelled around a screen on *Top of the Pops*, and thinking, 'This is where technology has to stop!'"
- 74 "I've had malaria, pneumonia, tropical ulcers, broken limbs – it's been pretty tough on my body. I creak into action sometimes. But then I look in the mirror and think, 'Hey, you don't look bad.'"
- 75 "I'd just like to say that it's been the most amazing experience of my life, and I hope you guys had fun along the way, too." **DWM**





WOTCHA!

The page that goes round and round like a hamster in a cage.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS...

#26 SARAH'S RETURN TICKET

There's a blissful moment in *Delta and the Bannermen*, as our happy campers prepare for a good night's sleep after their get-to-know-you-dance, when the mysterious Delta says to Mel and Billy: "I think you deserve a full explanation." There follows a judicious fade to the following morning, and we return to the chalet in time to catch Delta saying, "And so, I'm the last Chimeron Queen. My planet is right now in the grip of the invaders," thus telling us, in a single line, everything that we need to know. So it's hard not to wonder: just how mind-bogglingly detailed was that all-night-long "full explanation"? Delta glances down at the Doctor's sleeping companion and says, "Poor Mel's exhausted." Hmm. Either that or she passed out with boredom several hours ago.

There's probably a paper to be written on *Doctor Who*'s unseen scenes. Like everyone going back to Andrew Verney's place for tea at the end of *The Awakening*. Like Andred's wooing of Leela, whenever that happens. Like Ace's overnight stay at Mrs Smith's guest house in *Remembrance of the Daleks* (we'll never know what was discussed over dinner, but it probably wasn't the civil rights movement). Like the Tenth Doctor hopping agitatedly



Delta: a right old windbag.

from one foot to the other as he waits in various queues to get autographs and buy lottery tickets, desperately straining all the while not to regenerate – especially as we later learn from *The Sarah Jane Adventures* that he visited all of his old companions, not just those who accompanied his Tenth incarnation. "ello, Adric. Listen mate, if you ever bump into this tall curly bloke with a snooty bird and a metal dog, probably best if you just ignore them and get on the Starliner, okay?"

Ooh, ow, gotta dash. Allons-y!"

And talking of Adric, how does that patch miraculously appear on the ripped knee of his trousers at the beginning of *State of Decay*? Presumably he sews it on himself, sitting cross-legged in a TARDIS locker in his Alzarian Y-fronts.

I'm not the first to point out that it's a 20-minute train journey from Schiphol Airport to central Amsterdam, which raises the intriguing question of what exactly Tegan and Robin chat about before arriving at the café where the Kermit-voiced youth divulges the reasonably pertinent information that Tegan's cousin has gone missing. But then, the annals of *Doctor Who* are littered with unseen journeys of varying length which, being understandably subject to a spot of on-screen précis for reasons of pace and drama, leave us wondering what exactly was said during those long hours on the road. A few years ago Gareth Roberts wrote a wonderful comedy sketch in which Liz Shaw and an inconsolably moody Third Doctor stop off at a Little



"Would you mind hurrying, please...?"

Chef during their morose drive home from Wenley Moor. "Can I get you an orange juice, Doctor?" "There'll be no orange juice for the Silurians, Liz."

One of the most intriguing of all these unseen voyages is the one that brings Nyssa to the planet Logopolis midway through that story. "A friend of the Doctor's brought me," she cheerily informs Adric – referring, as we later realise, to the enigmatic Watcher. Crikey. So how exactly did that conversation go? "Who are you?" An inscrutable millisecond passes before the muffled reply: "Me? Oh, I'm the Doc... erm, I mean I'm a friend of the Doctor's. Yes, we, er, we met at a thing, once." No wonder the credulous child is prepared to accept so unquestioningly that the Master is her dad.

By way of a refreshing switcheroo, the last episode of *Silver Nemesis* makes the interesting decision to leave out whole chunks of the plot and instead show us one of these ridiculous off-screen journeys in its entirety: the result, as Mrs Remington blathers on about her ancestors while Lady Peinforte smoulders and seethes with quiet megalomania in the seat beside her, is by far the best bit of the story, and one of the most genuinely funny sequences in all of *Doctor Who*.

But my absolute favourite has to be the eight-hour rail journey from London to Inverness which, as the subsequent dialogue makes clear, precedes the final scene of *Terror of the Zygons*. So I'll leave you with the mental image of the Brigadier poised by the sliding door of an old-fashioned train compartment: "So that's a pint of ginger beer and a salami sandwich for the Doctor, a glass of Chardonnay for Miss Smith, a rum and coke for Sullivan – and what about you, your Grace? Single malt?"

IN A NUTSHELL: I hope Sarah Jane kept her return portion. Very handy when stranded in Aberdeen a few months later.

WHAT A LOAD OF RUBEISH

The near-sighted boffin scrutinises the worst jokes in the cosmos.

WHAT COMES DOWN YOUR CHIMNEY ON CHRISTMAS EVE AND ABSORBS YOUR LIFE FORCE?

I DON'T KNOW, WHAT DOES COME DOWN YOUR CHIMNEY ON CHRISTMAS EVE AND ABSORBS YOUR LIFE FORCE?

THE CLAUS OF AXOS.

Professor Rubeish's verdict: "I can't see the humour in that."

CHRISTMAS TOP TEN

- THE FIRST NOEL CLARKE
- OOD KING WENCESLAS
- MISTFALL AND WINE
- FROSTY THE ABOMINABLE SNOWMAN
- ONCE IN ROYAL DAVID'S CITY OF DEATH
- OH DUM ALL YE FAITHFUL
- MARA'S BOY CHILD
- RUDOLPH THE RED-NOSED RADNOR
- WE THREE KINGS OF OGRI IN TAU
- WHILE SHEPHERDS WATCHED THEIR MOXX BY NIGHT



THE SIX FACES OF DELUSION

Tom Baker's new audio of *A Christmas Carol* is by no means the first version of Dickens' evergreen classic to feature a *Doctor Who* notable. Which five of the following are ghosts of Christmas past, and which one is humbug?

Answer revealed at the bottom of the page.

- 1** In the 1951 film *Scrooge* starring Alastair Sim, the role of Tiny Tim is played by a nine-year-old Michael Craze.
- 2** In CBS's 1984 production of *A Christmas Carol* starring George C Scott, the role of Scrooge's younger self is played by Mark Strickson.
- 3** In the BBC's 1988 comedy special *Blackadder's Christmas Carol*, Ebenezer's nauseating goddaughter Millicent is played by Nicola Bryant.
- 4** In the 1992 premiere of the Anthony Newley stage musical *Scrooge*, Marley's ghost was played by Jon Pertwee.
- 5** In the 1992 classic *The Muppet Christmas Carol*, Scrooge's nephew is played by Steven Mackintosh, one of the select band of actors who can claim to have been thrown into the *Timelash*.
- 6** In the 1999 TV movie of *A Christmas Carol* with Patrick Stewart as Scrooge, Bob Cratchit is played by Richard E Grant.

SUPPORTING ARTIST of the month

You may recall that a few months ago we paid tribute to the young lad in the Farringham School cadet corps who hasn't quite mastered the art of military marching. *Human Nature* is set in 1913, so as we twist our helmic regulator forward precisely 50 years, it's tempting to imagine that this month we might be looking at one of his descendants. The year is 1963, the setting is a certain junkyard in Totter's Lane, and the episode is Part One of *Remembrance of the Daleks*. Things are hotting up as a

crack division of squaddies pile out of a big truck to line up before Group Captain Gilmore. "Come on, quickly, move it, move it!" barks Sergeant Embury in finest Windsor Davies style. But oh dear, what's this? Over the space of a few giddy seconds beginning at 8:50, the last chap to jump down from the tailgate gets himself into a spot of bother with his helmet, and then has a fumble with his rifle while doing a confused little foot-



shuffle, and by the time the sergeant shouts "Atten-shun!" he's got his knickers in such a twist that he does the opposite of all the others and stands at ease instead. Bless.

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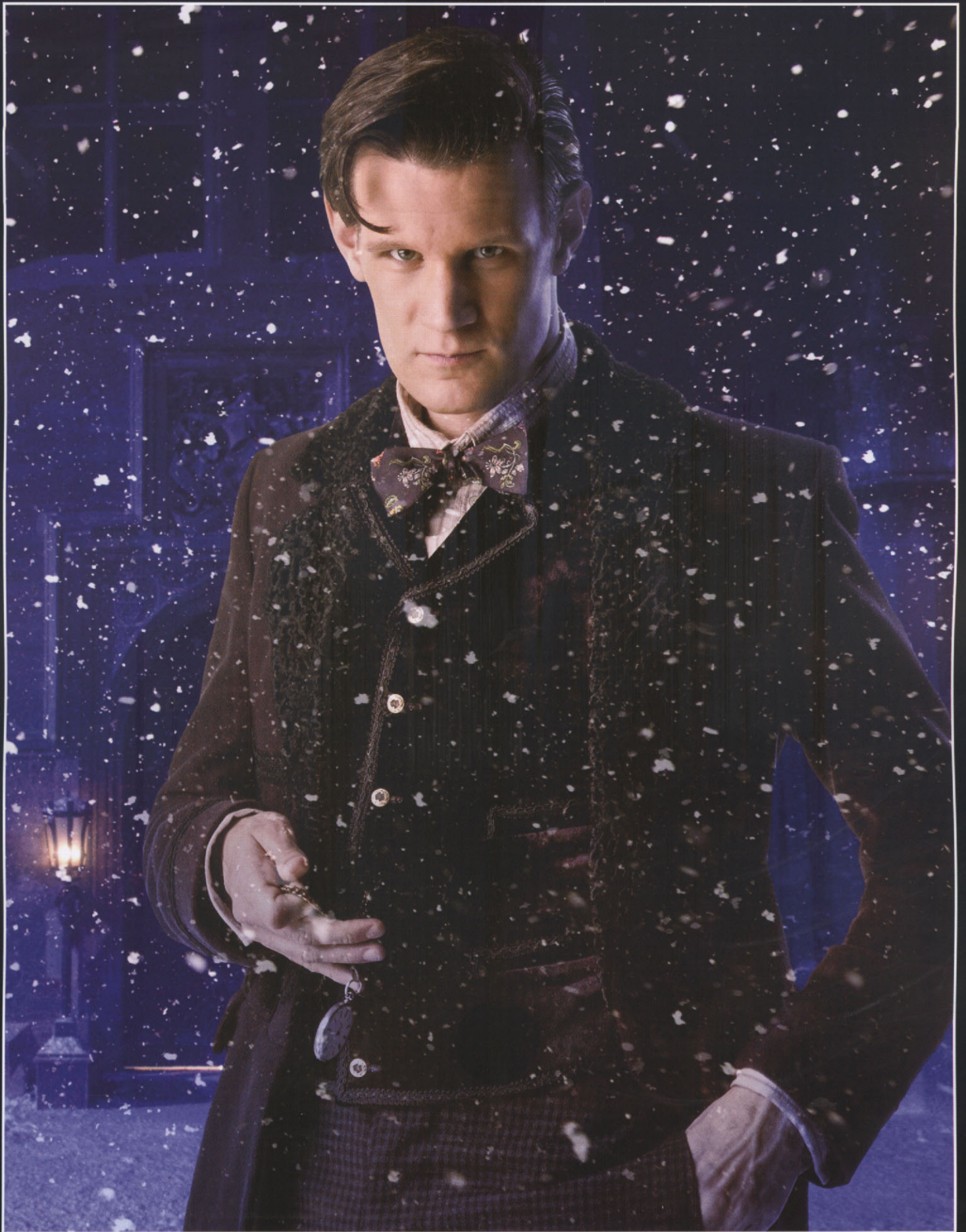
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THE SNOWMEN

CHRISTMAS DAY 2012

